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# Circle of Inner Asian Art

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## CIRCLE OF INNER ASIAN ART

### NEWSLETTER

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## SURVEY AND EXCAVATION AT ESHKI-OLMES AND KULDZHABACY, KAZAKHSTAN: A BID FOR UNESCO WORLD HERITAGE STATUS

by C.E. Hopwood (Institute of Field Archaeologists, BSc Hons, PIFA) and R. Beardmore (Undergraduate in Administration, Institute of Archaeology, Keble College, Oxford University)

### Introduction

At present, there is one UNESCO World Heritage site in Kazakhstan in the form of the Mausoleum of Khoja Ahmed Yasawi at Turkestan, listed in 2003. This year's archaeological research in Kazakhstan was in support of a further bid for World Heritage Status: namely the spectacular petroglyph sites and associated archaeological complexes of Tamgaly, Kuldzhabacy, and Eshki-olmes. These areas in southern Kazakhstan contain thousands of petroglyphs dating from the Bronze Age through to the present day, creating a unique record of human activities. This bid is particularly urgent due to forthcoming changes in Kazakhstan law, which will allow formerly common land, and its cultural heritage, to pass into private hands. The petroglyphs themselves are increasing in value on the black market for antiquities, with several thefts noted from Tamgaly in the last year. Therefore protection is needed to preserve these sites for Kazakhstan and international visitors. While documentation at Tamgaly has been completed, further work is needed at the sites of Kuldzhabacy and Eshki-olmes.

### Aims

The aims of this project were:

1. To map the known petroglyph sites at Eshki-olmes and Kuldzhabacy, using Global Positioning System technology (GPS), and to survey further areas in order to define the boundaries of these sites.
2. To systematically record and document these petroglyphs, using photography and rubbings, in order to support a bid for World Heritage status.
3. To perform targeted excavation work in order to obtain samples for paleo-ecological reconstruction of the area, and to create an absolute chronology for the archaeological remains and petroglyph sites, with a particular focus on the Bronze Age.
4. To synthesize occupation, manipulation and culturalisation of the land throughout the Bronze Age, complementing previous work on the Iron Age and medieval periods.

### Topology and geology

This year's research was concentrated in 2 areas: Eshki-olmes and Kuldzhabacy. The Eshki-olmes mountains are located to the western end of the Dzungar Alatau range. They are situated in the Taldykorgan Region of Almaty Oblast, southern Kazakhstan

(Figure 1). To the south the mountains slope down in a series of petroglyph-rich valleys to the river Koksu, and on a small terrace between the mountainside and the



Figure 1. Map of Kazakhstan showing areas of excavation

right bank of the Koksu river are large numbers of archeological monuments. These date from the Bronze Age through to medieval times. This year's excavation concentrated on the area opposite the small village of Talapty (Zharshapkaya in Kazakh). A small area was also excavated between the Koksu river and the smaller Zhanyzagash river. Although the Bronze Age stone-built cemetery sites and Iron Age *kurgans* along the river terrace were clearly visible, many of the Bronze Age settlement sites were buried under up to 0.5m of redeposited loess soils. Much excavation has therefore been concentrated along the roadside – a traditional cattle migration/transhumance route, where erosion has exposed the archaeological remains and facilitated excavation.

Excavations were also undertaken at a more recently discovered site at Kuldzhabacy, Zhambyl Oblast, on the borders of Kyrgyzstan and Kazakhstan (Figure 1). The Kuldzhabacy range is characterized by a series of small mountains and low hills, and is part of the semi-desert zone with mostly seasonal water courses. Due to the dry climate, hydrology is an important factor in the ancient settlement patterns of this area, with ancient occupation found only in valleys containing access to water. The mountains were formed by neo-tectonic movement creating a series of terraces, ideal for settlement. Many of the settlement sites are partially hidden by deep layers of colluvium due to the active geology. The area of this year's project is designated Valley 5 and was formed as part of an ancient watercourse. It still contains a viable spring and as such has been occupied up until recent times.

### Historical background

Central Asia, as the crossroads of a continent has a rich past. Known as Zhetsyu, this area saw waves of nomadic and semi-nomadic peoples, from the Bronze Age Andronovo culture, Iron Age Šaka and Wu-sun, through to the Huns, Turks and Kazakhs, settle here. The petroglyph sites at Tamgaly, Eshki-olmes and Kuldzhabacy provide a record of the thoughts of these peoples.

Previous studies in this area, such as the Kazakh-American Talgar Project,<sup>1</sup> have concentrated mainly on the Iron Age (Šaka and Wu-sun) and Medieval (Turkic) remains of southeastern Kazakhstan. Russian scholars have also concentrated their interest on the Iron Age, especially the Šaka period. Therefore although both Eshki-olmes and Kuldzhabacy are multi-period sites, it was decided to focus this year's excavations on the Bronze Age in order to gain further information on a little understood period of Kazakhstan prehistory.

The petroglyphs and archaeological complex at Eshki-olmes were discovered by Kazakh archaeologists during the 1980s, but excavation work was halted due to intensive Soviet agriculture in the area. A previous test trench (Trench 1) at Kuigan 1 revealed part of a structure, possibly a house, as well as bone and ornamented pottery dating to the Bronze Age, and it was hoped to resume excavation here this year. At Talapty 1 settlement site, two rectangular stone built Bronze Age houses were excavated in full, showing the ground plan and phasing; however no dating evidence, such as charcoal for radiocarbon dating, have been discovered.

The petroglyphs at Kuldzhabacy were discovered by Kazakh archaeologists during survey work in 2002. This survey recorded the locations of a variety of archaeological finds in the area, including Bronze and Iron Age settlement, kurgans, Bronze Age cemetery sites, and Turkic stelae. Some preliminary work in Valley 5 in June 2003 had revealed a Kazakh occupation site on the middle terrace and one wall of a possible Bronze Age structure on the upper terrace. This upper terrace was to be investigated more fully during the August expedition. Excavation also started on a Bronze Age cist in the cemetery at the foot of the valley, however, work was not completed due to time constraints and was to be finished during the August expedition.

### Dating

At present, the only dating methods available for petroglyphs are relative. These fall into three categories:

- Stylistic dating
- Dating from palimpsest
- Dating from patina formation

Stylistic dating has been verified through the discovery of petroglyphs on the slabs used in the cist tombs of the Bronze Age, for example at the site of Tamgaly. This has been further verified through the study of palimpsest compositions and through

<sup>1</sup> See Chang *et al* 2002.

observation of patina formation on the petroglyphs themselves: the older the petroglyph, the stronger the patina, at times to the point where the petroglyph colour is no longer distinguishable from the rock surface.

Petroglyphs dating from the Bronze Age tend to be naturalistic in style, depicting animals, chariots etc. Iron Age art can be identified through comparison with the distinctive stylised 'animal style' art known from Saka metalwork of the period. Turkic art tends to show militaristic subjects, including previously unknown technology, such as stirrups, lances and sabres. More modern petroglyphs tend to consist of inscriptions or clan signs (*tamga*).

### Methodology

The investigation of both sites was done in accordance with standards of recording already set at the site of Tamgaly. Each valley along both mountain ranges was numbered, radiating from a central known valley (Valley 1). At Eshki-olmes 12 valleys were investigated, and at Kuldzhabacy, 15. Each valley was systematically walked, usually in teams of two, GPS points were taken at the major petroglyph groups (those numbering 5 petroglyphs or more) and brief descriptions written. These groups were also photographed, and in cases of significant, unclear or palimpsest compositions rubbings were taken using acid free paper and ink applied with a silk applicator, or thick transparent plastic sheeting was placed over the petroglyph which was then traced using a fine ballpoint pen. Particularly significant groups were photographed at different times of day, as the light quality is of great importance to the visibility of a petroglyph composition. In the same way, the rubbings and tracings eliminated the factor of the light, allowing the contour of the carving to be seen without distortion.

A series of small trenches or test pits were dug in strategic locations at each site. These trenches specifically targeted structures that might contain hearths or cremations in an attempt to gain viable samples for radiocarbon dating. An area was cleared and a pre-excavation photograph taken. Test pits were excavated in spits of 10 cm, *ie* artificial layers rather than in the 'English method' (*angliski metod*), by archaeological context. Excavation was halted when cultural levels were discovered and continued in smaller spits by hand. Finds were located three dimensionally and recorded on plan. Archaeological features were photographed using digital cameras to avoid film distortion due to heat. After excavation the sections were drawn and levels taken using a theodolite. The height of the theodolite was determined approximately using an altimetre as no known point was assigned. No recording of sediment was conducted by archaeologists; instead samples were taken from the section after excavation for analysis by geologists in order to identify sediment types, paleo-ecological remains *etc.*

### Results

At Kuigan 1, between the Koksu river and the smaller Zhanyzagash river, a 3m x 1.5m test pit (Trench 2) was excavated. This was situated to the north of the area where previous excavations had located a Bronze Age floor level. The aim was to locate the boundaries of the previously excavated structure, and to obtain radiocarbon and soil samples. The test pit was situated on the edge of an Iron Age kurgan, in the

hope that this later monument would have provided some protection from plough damage. Although a Bronze Age soil horizon was discovered at a similar level to that seen in Trench 1 (0.4m), unfortunately, no cultural artefacts were discovered, although it was possible to see the effect of plough damage on the Iron Age burial mound, with the radius of the mound at this point reduced by 0.5m.

A second 3m x 1.5m test pit (Trench 3) was then placed to the south of Trench 1, again to attempt to locate the boundaries of the structure. Two shallow parallel east-west linear features (maximum depth 0.23m) were observed, however these cut redeposited loess and therefore are believed to represent modern tractor scarring. This shows the extent of damage caused by agriculture to the landscape in this region. Again a Bronze Age soil horizon was observed at 0.4m. Cut into this layer was a sub-circular pit, with dark organic fill, containing Bronze Age pottery and animal bone. The pottery was coarse grey-black, with one decorated sherd and one base sherd. The pit may possibly be associated with the Bronze Age structure discovered in Trench 1, perhaps for rubbish disposal. Also at this level a stone pestle was found, although outside the fill of the pit. No evidence of structural remains was discovered in Trench 3, indicating either that the structure discovered in Trench 1 was a very small house for this period, or possibly that it was designed for storage rather than a dwelling place.

**Kuigan 2** was a new site, 1.5km from Kuigan 1, identified this year by walkover survey. Rich concentrations of Bronze Age ceramics were discovered in the vicinity of a low hill, topped by a kurgan. Three 0.5m x 1m test pits were dug at points along the slope to ascertain the quality of archaeology in this area. Test pit 1, situated on the middle of the slope, hit a Bronze Age soil horizon and a concentration of Bronze Age pottery at 0.4m. Excavation continued in smaller spits and at 1m a baked/trampled clay floor layer was discovered. This was probably an internal floor due to the quality of the surface. To the west of the trench on top of the floor layer a sub-circular charcoal-rich hearth deposit c. 0.2m in diameter was discovered. This deposit was sampled for charcoal, and provides us with the secure dating evidence for Bronze Age dwelling. The test pit was then extended to 1m x 2m in an attempt to discover the extent of the structure. The Bronze Age floor level was clearly visible in the extension, however no additional features were discovered. Test pits 2 and 3, situated at the top and base of the slope revealed no cultural material.

The structure at **Talapty 1, House 3** was visible prior to excavation through the vegetation cover. Two walls forming a corner were discovered, with a possible entrance-way to the southwest. Previous excavations at the Talapty 1 settlement had suggested the probable size and ground plan of the Bronze Age dwellings and therefore a single 6m x 2m trench was located approximately centrally running east-west where it was most likely to encounter hearth deposits. A central baulk was left to provide stratigraphic information and samples. Frequent large sherds of pottery, red and grey wares both with large inclusions were discovered, probably dating to the Bronze Age. Erosion probably explains the lack of redeposited loess here as opposed to Kuigan 1 and 2, meaning that excavation began straight into the Bronze Age soil horizon. At 0.4m a floor layer of baked/trampled clay was discovered, similar to that found at Kuigan 2. Cut into this layer was a sub-circular pit 0.3m in diameter containing bone and stone packing material. This was originally thought to be a burial as previous excavations in this area had found child burials beneath Bronze Age floor

levels. However on analysis of the bone, which appears to be sheep/goat, this was reinterpreted as a possible meat store. Unfortunately no deposits suitable for radiocarbon analysis were discovered.

The inhumation excavated at Eshki-olmes was part of **Talapty 1 Bronze Age cemetery**, situated approximately 200m upriver (east) from the Talapty 1 settlement. The grave was a cist grave, typical of the Bronze Age period, and was found to be unrobbed, with the four wall slabs and 2 capping slabs in their original positions (Figure 2). The interior dimensions of the cist were 0.6 x 0.4m, and the skeletal remains were found at 0.4m. The skeletal remains were found to be those of a young child, aged between 3 and 6 years. Approximately 50% post-cranial and 80% cranial bones remained, and these were in a very soft and badly preserved state, due to the seasonal presence of water running off the mountains to the river. The body had been placed in a foetal position, with the hands placed under the left side of the face. The head was positioned to the west end of the grave, with the axis of the body running parallel to the valley, approximately east-west (Figure 3). On the right shoulder a small bowl of typical Bronze Age black ceramic had been placed. It was 12cm in diameter, and was found to have no decoration. No other items were found in the grave. The skeletal remains and ceramic were removed for further analysis. The grave was excavated in half sections, to allow samples of the fill to be taken, and this was done at depths of 5, 20, and 40cm.



Figure 2. Bronze Age cist tomb prior to excavation, showing intact capping and wall slabs at Talapty 1 cemetery, Eshki-olmes.

The petroglyphs of Eshki-olmes were found to extend beyond the original six valleys documented in the 1980s, and the complex was extended to twelve valleys, all of which have now been fully documented. The significance of this site is the close association of the valleys with human habitation and movement. Initial survey suggests that the most abundant petroglyphs can be found in those valleys that have a main cattle way, from one side of the mountains to the other, and which show high levels of human occupation, an example being Valley 1 where the main petroglyph



Figure 3. Bronze Age tomb post-excavation, showing skeletal remains of a child, and a bowl at Telapy 1 cemetery, Eshki-olmes.

group is located. At the entrance is the Telapy 1 settlement, and the valley itself is one of the main cattle routes used today. The petroglyphs were found to date from all periods, although there were a high number of Bronze Age petroglyphs, and less from the modern era than at Tamgaly and Kuldzhabacy. The subjects depicted in these petroglyphs included the common themes of goats, horses, bulls, people, deer and chariots, but many of these were rendered in miniature, some measuring just 3cm, and there were petroglyphs carved in the very distinctive Šaka 'animal style' found in Iron Age metalwork across Eurasia (Figure 4). Also of significance was the style of creating images by scratching, or by adding detail, such as the tail of a horse, in a series of scratches. These styles have been seen elsewhere, but were found in greater numbers at Eshki-olmes. Also of interest was a scratched petroglyph of a dragon, which was very different in rendition from the other petroglyphs of that group, perhaps indicating Chinese contact.



Figure 4. Iron Age Šaka 'animal style' petroglyphs of deer at Eshki-olmes.

**Kuldzhabacy settlement 2**, upper terrace. Preliminary excavations in June 2003 had revealed one wall of a possible Bronze Age dwelling. This was larger than those

found at Eshki-olmes but still appeared to be rectangular in plan. In August 2003 this trench was extended in an attempt to find the extents of the structure and to locate a hearth and/or diagnostic pottery. The site was covered by a thick layer of colluvium, containing Bronze Age pottery, to a depth of 0.5m. Due to the depth of this deposit excavations were not completed. However, further excavations are planned for the autumn expedition.

Excavations were also undertaken at the **Kuldzhabacy cemetery site**, located at the mouth of Valley 5, where a Bronze Age cist, similar in structure to that at Eshki-olmes, but slightly larger, was opened. This grave showed evidence of extensive looting at various periods, and therefore no radiocarbon samples were taken. The cist appears to have been looted in systematic fashion suggesting considerable knowledge by the looters about the construction of the cist and the positioning of the body. No human remains were discovered; however the grave did contain several bronze links, suggesting that substantial burial goods had previously existed.

The **petroglyph complex at Kuldzhabacy**, made up of 15 fully documented valleys, has a number of stylistic similarities with the site of Tamgaly, in particular the carving of horses, dated to the Bronze Age, named the 'Tamgaly style'. These are carved in naturalistic style with a full body and four legs visible. The complex also bore the very common motifs of goats, deer, chariots, bulls and people. Three valleys are particularly worthy of attention, due to the abundance of petroglyphs, the unusual subjects depicted and the possible age of these depictions. Valley 4 contains some of the most abundant petroglyphs of Kuldzhabacy. On both the east and the west sides of the valley there are many hundreds of petroglyphs, depicting subjects which are uncommon with reference to other petroglyphs of Kuldzhabacy and the rest of Kazakhstan. Particularly noteworthy is the large aurochs, approximately 1.5m in length, surrounded by animals extremely archaic in style (Figure 5). It is possible that this group may be pre-Bronze Age. In the same group, a triangular shape is carved into a horizontal surface that is known to retain water. Valley 5, although containing fewer petroglyphs, is noteworthy due to extremely rare Šaka (Iron Age) depictions of people associated with objects. In one fine example two Šaka warriors wearing hats are shown: one clutches an axe, while the other brandishes a short dagger in one hand, and has a long sword at his belt. A complete change of style is seen at Valley 15, where once again unique depictions are found. These show figures with very long arms, large hands, and elongated skulls with beak-like noses, and probably date to the Bronze Age. Overall, the petroglyphs of Kuldzhabacy were found to be of great abundance both in number and style, with a wide range of ages, from possibly pre-Bronze Age down to the present day.



Figure 5. Petroglyph depicting an aurochs. Possibly pre-Bronze Age at Kuldzhabacy.

#### Discussion of implications

Twelve valleys were mapped for petroglyphs at Eshki-olmes, doubling the number of canyons previously believed to contain petroglyphs (Goriachev website). At the site of Kuldzhabacy, a previously little known petroglyph site, the full documentation of 15 valleys has been completed, and several new subjects have been identified, greatly adding to our knowledge of such ancient art. The information available to us from these sites is in the form of rich material culture, funerary and domestic structures, and rock art. Such sites are worthy of World Heritage Status, as they will allow a holistic study of past ways of living: life, death and abstract thought, not only important for the people of Kazakhstan, but their pivotal location means they are important for the study of wider Eurasian history and prehistory. It is our hope that their importance will be recognised and made available to a wider audience.

#### Acknowledgements

Our thanks to all of the staff at the State Institute for Scientific Research and Planning on Monuments of Material Culture, Kazakhstan, most especially Alexei Rogozhinsky. Also, many thanks to Renato Sala and Jean-Marc Deom for all their help, and to our European colleagues Jeffrey Mikamo-White, and Carol Yiend.

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**A BACTRIAN SEAL BEARING THE NAME OF AN UNKNOWN KING (?)  
FROM CHAGANIAN,\* UZBEKISTAN**

By Prof. E. V. Rveladze, Scientific Research Institute, National Academy of Fine Arts of Uzbekistan, Tashkent, Uzbekistan

In May 2001 a group of objects (terracottas, pottery and a seal) was brought to the newly opened Museum of Archaeology in Termez. They had been found at the city site of Dzhoilma (Kul-tepe), which is situated on the western bank of the River Kyzyl Su near the northeastern edge of the town of Shurchi in the Surkhan Darya region of Uzbekistan in the historico-cultural region known as Chaganian.

This city site was surveyed for the first time by the Uzbekistan Art History Expedition in the second half of the 1960s. Subsequently G. A. Pugachenkova published a group of terracottas found there at the same time the period when the city site of Dzhoilma was inhabited during the Kušāna period.<sup>2</sup> Somewhat later in the 1970s the author of this short article established the size of the city site and the thickness of the cultural layer, which in places was as much as 12-14 metres. It was then that we sank a stratigraphic trench in one section of the city site, which enabled us to establish — thanks to finds of imitations of Vāsudeva coins in the upper levels of the trench — that life had come to an end in that particular area in the fourth to fifth centuries CE.<sup>3</sup>

The city site has been almost completely ploughed up and is now occupied by fields or housing. It consists of a small hill, where the thickness of the cultural layer is as

\* To my dear friend and teacher V.A. Livshits.

<sup>2</sup> G. Pugachenkova, 'Towards a Study of the monuments of Northern Bactria', *ONU* [Social Sciences in Uzbekistan], No.8, 1968; and *eadem*, 'New Data on the Artistic Culture of Bactria', *Iz istorii antichnoi kultury Uzbekistana* [From the History of Classical Culture in Uzbekistan], Tashkent, 1973, pp. 107-109, 115-116.

<sup>3</sup> E. Rveladze, 'Reconnaissance concerning Bactrian Monuments in the South of Uzbekistan', *Drevnyaya Bactria* [Ancient Bactria], Leningrad, 1974, p. 80.

much as 14 metres. At a distance of one kilometre from the site on the south side, fragments of pottery as well as other objects were discovered. The broad chronological framework for the occupation of the city site is from the first century BCE to the fourth century CE.<sup>4</sup>

Among the articles that were handed into the Archaeology Museum in Termez, of particular interest was a fragment from the rim of a *khum* (storage jar) from Joilma, on which a Bactrian inscription had been incised before firing.<sup>5</sup>

The manner in which the letters of the inscription have been executed is not one and the same right through: monumental shapes of letters are to be found alongside cursive ones. The way the letters *san* and *rho* are written, for example, is similar to the way they are written in the Surkh Kotal, Rabatak and Airtam inscriptions with the vertical stroke of the *san* stretching up high and an angular rather than curved shape on the right part of both letters.

Two letters actually appear in cursive form: *alpha* in the first word and *zeta* in the second. The shape of the *omicron* — found three times in the inscription — is not consistent: a curved shape alternates with a geometric rendering of *omicron*. The rim of the *khum* on which the inscription was found is triangular in section with a curved upper part and a more angular lower edge. Under the rim there is a tapered ridge, which would have appeared to have gone right round the vessel at this point. Ridges of this kind in conjunction with the rim of a *khum* have already been found in the clearly recorded pottery assemblage from the time of Kaniška in Block 10, yet in that assemblage the actual rim was more curved.<sup>6</sup> This combination of features: the mixed nature of the shapes for individual letters — some characteristic of monumental script and others of cursive script — and the shape of the rim of the *khum* enable us to date the inscription to the second or third century CE and more probably to the third century CE.

The actual inscription (fig. 1) consists of two words in the part of it which has survived: *þao pacyo[....]*. The first word, which has survived intact, is the well known title *šao* (King), which has been recorded in many legends on coins and in some inscriptions of the Kušāna period.

<sup>4</sup> E. Rtveladze, 'On the Question of the Spread and Chronology of Sasanian conquests in Northern Bactria-Tokharistan', *ONU* [Social Sciences in Uzbekistan], no. 1, 1982.

<sup>5</sup> For its original publication, see E. Rtveladze, 'Inscriptions and Signs from Kampyrtepe', *Materialy Tokharistsanskoi ekspeditsii. Arkheologicheskie issledovaniya Kampyrtepa* [Materials from the Tokharistan Expedition. Archaeological Investigation of Kampyrtepa], issue 3, Tashkent, 2002, p. 103, figure 18.

<sup>6</sup> S. Bolelov, 'The Pottery Assemblage from the Reign of Kaniška at Kampyrtepe', *Materialy Tokharistsanskoi ekspeditsii. Arkheologicheskie issledovaniya Kampyrtepa* [Materials of the Tokharistan Expedition. Archaeological Investigations at Kampyrtepa], issue 3, Tashkent, 2002, p. 43, figures 2, 22-24.



Fig. 1. The Bactrian seal inscription (line drawing)

The second word *rogoz* [.....], of which the first five letters have survived has so far not been encountered in a single Bactrian inscription. It is possible that it is a personal name, being similar to certain names known to us from Bactrian onomastics, names which include the letter *zeta*.

Two such names have been noted. The first of these — Nogonzok — was a name of a member of the Kušāna nobility, who bore the title *karalrango* — *ie* a margrave, governor of a border province. It is recorded in inscriptions from Southern Bactria, from Surkh Kotal and Rabatak.<sup>7</sup>

The second name of King Goboziko or Gobozoko is recorded in legends on imitations of coins of Varahran IV (CE 392-399) published by R. Göbl and B.I. Vainberg.<sup>8</sup> To judge from the finds of these coins in the Termez district, *ie*, northern Bactria, Goboziko probably was the ruler of a small region in that area.

In epigraphic inscriptions and, in particular in legends on coins the word order used is, as a rule, always one and the same: first the title, then the personal name and then the name relating to the ruler's clan or people, as, for example — *šao kaniški košano* — King Kaniška of the Kušānas.

In view of this it is possible that the surviving part of the Bactrian inscription on the storage jar from Joilma conveys a title and a personal name: *šao rogoz [iko]* — King Ragoziko.

<sup>7</sup> *Osnovy iranskogo jazykoznanija. Sredneiranjskie jazyki* [Fundamentals of Iranian Linguistics: Middle Iranian Languages], Moscow, 1981, pp. 333-334; N. Sims-Williams and Joe Cribb, 'A New Bactrian Inscription of Kaniška the Great', *Silk Road Art and Archaeology*, 4, 1995-1996, Kamakura, p. 80.

<sup>8</sup> R. Göbl, *Dokumente zur Geschichte der iranischen Hunen in Bactrien und Indien*, 4 vols., Wiesbaden, 1967, vol. 2. B. Vainberg, 'Certain Questions from the History of Tokharistan in the 4<sup>th</sup>-5<sup>th</sup> century', *Buddiiskii kultovyj tsentr Kara-tepe v Starom Termeze* [The Buddhist religious centre at Kara-tepe in Old Termez], Moscow, 1972.

It is possible that *Rogoz[iko]* or *Ragoz[oko]* was king of a small province, which had taken shape within the territory of Classical Chaganian after the fall of the Kuṣāṇa state, or the king of that province, which had been given special status while the Kuṣāṇa state was in existence, and that he was also a member of the Kuṣāṇa ruling dynasty. This would not be incompatible with the archaeological date for *khums* of the type in question, namely the second and third century CE, or with the way in which the letters were drawn in the inscription, which would also point to the above date.

What points to the special importance of the Chaganian region during the Kuṣāṇa period is, among other things, the palace cum dynastic temple in Khalchayan with its sculptured reliefs reflecting the rise to power of the Kuṣāṇa-Yuezhi and the triumph of their victory over their enemies. This suggestion does not in the least imply that the word *rogoz*[...] could not have another meaning: this is something which needs to be clarified bearing in mind the inadequate nature of the words available in the Bactrian lexicon.

#### NEOLITHIC SETTLEMENT FOUND AT BOMAI, KASHMIR, INDIA

by Dr. Aijaz A. Bandey, Centre of Central Asian Studies, University of Kashmir, Srinagar, India.

An archaeological exploration programme of the Centre of Central Asian Studies, University of Kashmir, India was conducted in July 2003 in Sopore, northern Kashmir. A neolithic settlement in the village of Boma near the famous Lake Wular<sup>9</sup> was revealed. The archaeological mound is surrounded on three sides by agricultural fields while the northern side faces the slope of a hill. Lake Wular is some distance east of the site. The mound is about 20 metres high and the archaeological deposit is about 5 metres thick at the top. A portion of the mound, on the eastern side, has slid to expose a section of the site showing that the occupants had cut sac-like pits, broader at the base and narrow at the top, with a maximum depth up to 0.7 metres. Such pit formations were made in the Kashmir Valley during the neolithic period for storage of domestic articles.

The neolithic culture of Kashmir is known from more than 40 sites spread over the entire valley. Of these, two sites were excavated, Burzahom extensively and Gofkral partially. The revealed material culture is varied but has broad similarities and is divided into three cultural periods at Burzahom<sup>10</sup> and four cultural periods at Gofkral.<sup>11</sup> The last cultural stage at both these sites belongs to the megalithic period as huge menhirs were erected. However the habitational pattern and implicit economy present no marked difference from that of the earlier neolithic stages, therefore these

<sup>9</sup> This is the only third such site on and around the lake. The other two being Gurhoma Sangri near Bandipur (*Indian Archaeology - A Review*, 1961-62) and Turkepur on Sopore-Bandipur road (*Indian Archaeology - A Review*, 1984-85).

<sup>10</sup> *Indian Archaeology - A Review*, 1960-61 to 1962-63; 1964-65 to 1966-67; 1968-69; 1971-72; and 1973-74.

<sup>11</sup> *Indian Archaeology - A Review*, 1981-82 and 1982-83.

sites must be an extension of the neolithic period. No such megaliths are available at Bomai. Most interesting at this site is a dome like formation at the top of the mound made by the arrangement of small rubble circles in a concentric pattern, creating a small terrace. Such a dome like formation has not been found anywhere else in Kashmir. There is every possibility that this dome-like formation has some relationship to burial practice as was the case with the megaliths at Burzahom. The exposed section revealed that several humans were buried at the site – a practice that started during the second cultural stage of the neolithic period in Kashmir. This prehistoric culture existed for about two thousand years with a general time bracket of 3000-1000 BCE<sup>12</sup>.

Burzahom	C <sup>14</sup> date	Gofkral	C <sup>14</sup> date
Neolithic - I	3000 – 2500 BCE	Neolithic - IA	3000 – 2500 BCE
Neolithic - II	2500 – 1700 BCE	Neolithic - IB	2500 – 2000 BCE
		Neolithic - IC	2000 – 1700 BCE
Megalithic	1700 – 1000 BCE	Megalithic	1700 – 1000 BCE

Cultural stages at the sites were determined by the housing and farming patterns, and pottery development.

Studies at Bomai have shown that the site was occupied by prehistoric people for continuous generations. They made stone tools, lived in wattle-and-daub houses, and used sac-like pits for storage purposes. These related to the characteristics of the other neolithic cultures of Kashmir. The pottery collected around the exposed section, which is all hand-made, has a variety of shapes and consists of four principal types:

- Coarse thick grey ware
- Fine grey ware
- Black burnished ware
- Gritty red ware

Excavation reports from Burzahom and Gofkral were used in typing the Bomai pottery evolution. While excavating Burzahom, Khazanchi gave limited details about the shapes and evolution of the pottery collected there<sup>13</sup>. From his account one gathers that in 3000 BCE hand-made coarse grey ware was the first pottery to appear along with coarse dull red ware. These types continued between 2500-1700 BCE when grey or black burnished ware was also introduced. At the final stage, between 1700-1000 BCE wheel-made red ware was introduced. Kazanchi's associates at Burzahom, S.S. Saar<sup>14</sup> and R.K. Pant,<sup>15</sup> nevertheless gave a different report of the pottery development at this site. According to their reports, between 3000-2500 BCE, the stratigraphical layers of this cultural stage were devoid of pottery and hence this cultural stage was Aceramic in nature. Such arguments are supported by the

<sup>12</sup> The time bracket for the culture is arrived after using MASCA correction factor to the available C<sup>14</sup> dates of the various sites of the Valley.

<sup>13</sup> *Indian Archaeology - A Review*, 1961-62.

<sup>14</sup> *Archaeology: Ancestors of Kashmir*, New Delhi, 1992.

<sup>15</sup> R.K. Pant, "Kashmir Neolithic – A Reappraisal", paper presented at XII Annual Congress of Indian Archaeological Society (IAS) and VIII Conference of Indian Society for Prehistoric and Quaternary Studies (ISPQS), jointly held at Allahabad, Dec. 1981.

excavations carried out of various loess profiles with the Neolithic assemblages across the Valley<sup>16</sup> as also by the excavations conducted by Benerji and Sharma at Gofkral. These excavations therefore invalidate the sequence of pottery development proposed by Khazanchi.

Bomai pottery has two distinct grey wares, one coarse and the other fine. The fine grey ware has deep incised brush marks while the coarse ware is plain. All the pottery types that emerged during the neolithic period in Kashmir were made of loess – secondary clay. The loess clays, because of their shape and minute size of clay crystals, are in the form of very small flat plates. They become exceptionally plastic when mixed with water. During the sun drying, pots made of loess, contract during the process of evaporation which is further enhanced during the firing stage. To prevent cracking and warping of these pots some tempering material is added to counter stickiness and to obtain greater porosity.<sup>17</sup> Radiographical studies<sup>18</sup> have shown that the neolithic potters in Kashmir used coarse sand fillers in the thick coarse grey ware pots. The fine grey ware has crushed rock material like large sized angular grains of milky quartz as fillers. The burnished ware has few fillers while the gritty red ware contains a coarse sand filler. Besides the differences in their matrix, the two grey wares also differ in their appearance and thickness. The coarse grey ware is thick-walled, therefore heavy, and coarse in appearance and texture. On the other hand the fine grey ware has deep incised brushing or scraping marks - also called combed ware or cord impressed pottery. It is thin and has a fine texture. When struck this pottery emits a ringing sound.

The excavators at Burzahom and Gofkral have not distinguished between these two pottery types. While Khazanchi has not mentioned fine grey ware Saar does not mention coarse grey ware having been excavated at Burzahom. Benerji and Sharma also do not say anything about coarse grey ware. These two pottery types are extant from other sites in Kashmir. At Gofkral the grey ware that is said to have appeared between 2500-2000 BCE was plain while the greyware pots that emerged subsequently between 2000-1700 BCE carried reed impressions on the surface. It is plausible that the fine grey ware appeared only after the coarse grey ware. In addition to the coarse grey ware, Khazanchi as well as Benerji and Sharma recorded the appearance of thick coarse dull red ware. Khazanchi further explained that the coarse dull red ware has shades of brown and buff. Our studies, on the basis of pottery collections from various neolithic sites including Bomai, have shown that the thick coarse ware with the dull red shades is not a separate group of pottery but part of the thick coarse grey ware. In fact some of the thick coarse pots have attained various shades of grey and black including dull red to buff, on account of availability or deficiency of oxygen supply during the firing stage of the pots. Additionally, *inter alia* grayish pots contained more organic matter in the clay while the reddish pots had more iron compounds present.<sup>19</sup> Many pieces of thick coarse grey ware show both shades together, grey or black, as well as dull red or buff, leaving no scope to group

<sup>16</sup> *Man and Environment*, vol VI., 1982, pp 37-40.

<sup>17</sup> Sir Lindsay Scott, 'Pottery', *A History of Technology*, eds. C. Singer, E.J. Holmyard and A.R. Hall, vol. I, Oxford, 1955, p. 380.

<sup>18</sup> R.K. Pant, *IAS and ISPQS*, December 1981.

<sup>19</sup> Sir Lindsay Scott, "Pottery", *A History of Technology*, eds. Charles Singer, E.J. Holmyard and A.R. Hall, vol. I, Oxford, 1955, p. 381.

the thick coarse grey ware and thick coarse dull red ware separately. In addition, it is again found that the fine grey ware pots have also attained shades of dull red or buff without forming a separate group. Thick coarse grey ware and fine or combed grey ware is as such a broad classification for the two pottery types that emerged respectively between 2500-2000 BCE and 2000-1700 BCE.

There is unanimity concerning the appearance of burnished ware between 2000-1700 BCE. However, Saar, as well as Benerji and Sharma differentiate burnished ware into grey-shaded hand-made ware and black-shaded wheel-made ware. Khazanchi earlier recognized only the wheel-made burnished ware but subsequently agreed that this ware is in fact hand-made. Our studies show that not only the grey shades but also the black shades of burnished ware are both hand made. It is by the application of mechanical friction to the leather hard surfaces of the pots that burnishing surfaces are achieved. These pots therefore were more water tight, their fabric less porous and have an agreeable glossy surface which, after firing, is lustrous or polished in appearance. Depending upon the degree of application of burnishing the appearance of gloss and smoothness of their surfaces has given sometimes a wrong impression that some of these pots, irrespective of their shades, were wheel-made. The non-burnished areas, particularly the inner sides of the burnished pots have definite hand made impressions with coarse to rough surfaces. Radiographical studies have proved that the burnished pots were hand-made.

Khazanchi did not record the appearance of gritty red ware even though it is still available at Burzahom. Saar and Pant however say that it was available at Burzahom during the last cultural stage. Its appearance at Gofkral was around 1700 BCE and it continued to be made until 1000 BCE.

These four principal pottery types therefore mark the presence of a particular stage of the neolithic period in Kashmir. The Bomai pottery further reveals that in addition to the mat-impression on the base of the coarse grey pots, which is invariably found elsewhere in Kashmir, these other wares also bear coarse cloth impressions. The bases of some pots suggests that weaving of the coarse (woolen) cloth appeared at the site some time between 2500-2000 BCE, that is much earlier than Gofkral where such cloth weaving occurred between 2000-1700 BCE. The fine grey ware pots also have more varied scraping marks compared to pieces from other sites. They also carry a variety of designs which include raised circular button designs, long looped curved designs, raised banding designs and nail-like combed designs. Their rims likewise show variations which are mostly thick carrying roughly denticulated waved designs as well as alternate elevation-depression designs. Both black and grey burnished pots generally have incised oblong or triangular designs. The burnished marks are highly visible. This pottery also carries sgraffito decoration.

Explorations 500 metres east of the Bomai site have revealed a refuse dump in which was found iron slag and fragments of crucibles for extracting and melting iron. Even though iron was used in the late Neolithic (around 1000 BCE) this is the first find of such remains so near a neolithic site. Pending further studies, these iron slag and crucible fragments may be linked with the people living on the mound. If it is the case iron was being used, then the primitive appearance of the Bomai society will certainly have to be reevaluated.

KASHMIR SMAST:  
DISCOVERY OF THE EARLIEST ŠAIVITE MONASTIC  
ESTABLISHMENT IN PAKISTAN

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From earliest times the region of Gandhāra has yielded remarkable evidence of both archaeological and historical interest. As a consequence of the discoveries many historical *lacunae* have been filled. Despite this progress, however, certain areas of the region's history still remain blank as the necessary evidence has been lacking. Research currently under way by a number of different national and international organisations and institutions as well as some individual efforts have produced some significant results in the region. One of these which may come to be recognised as a landmark in the history of Gandhāran archaeology is the identification of Kashmir Smast as the earliest Šaivite monastic establishment.

**Kashmir Smast**

Kashmir Smast, a large, isolated cave, 1100m above sea level, is located about 50km. northeast of Mardan (North West Frontier Province, Pakistan). The entrance of the cave is about 20m wide and 20m high. The passage behind the entrance is 20m high, while the height of both the front and central chambers reaches 33m. The total length of the cave is about 180 metres. The cave opens to the southwest and the entrance is more than 40m above the surrounding ground. To provide access to the Great Cave there is a flight of steps extending for about 100m; these are very steep and difficult on the precipitous cliff of the southern side of the mountain (Figure 1).

Below the Great Cave, in an open field (225 x 220m), there are some impressive monuments representing different establishments (Figures 2, 3). The double storey structures to the north of the central complex appear to be residential quarters, while the principal building to the south, also in the central complex and mentioned in one of the inscriptions as the house of the god Vardhamaneśāra, is the main religious building of the monastery. In addition to these remains, there are others in the vicinity and in nearby valleys. The most important of these are the relics to be seen at the entrance of the valley called Bare Uba. Here the author has recently explored a prehistoric cave. Moreover the discovery of a sacred rock painted with more than 70 inscriptions in Brāhmī is further evidence of religious activity in the area.



Figure 1. General view of Kashmir Smast, North West Frontier Province, Pakistan.

#### Illegal excavations

Despite its undoubtedly historical importance, the monument is being eroded by climatic conditions, and, more seriously, has, since its discovery, come under attack by human vandals. The worst damage inflicted by these is the destruction of monuments inside the cave where illegal excavators have caused inestimable damage to the walled structures that were, only a few years ago, in a good state of preservation. At present, the only visible walled structure is the small shrine in the rear chamber of the cave that is lit by a roof window, opening onto the north western slope of mount Śri Miñja. The clandestine diggers have continued, extending their activities not only to the monastic area but also destroying the relics in the surrounding area. The objects recovered through these illegal excavations are reaching the antique markets in Peshawar and from there Europe and other parts of the world.<sup>20</sup>

The antiquities recovered so far from the site (which included such mundane objects as kitchen utensils, oil lamps, arrowheads, jewellery and other personal objects) are of great historical and religious significance. Among the more significant objects are iconic representations, inscriptions, seals and coins. Besides those unidentified figures upon which research is still in progress, all the other icons are representations of Hindu gods such as Viñśu and Ganeśa. They are fashioned either in bronze or stone, such as schist or marble. *Liṅgas* of various sizes and shapes are very common.

<sup>20</sup>Thanks to the cooperation of the Nazim of Babuzai, Mr. Inayat Khan, these clandestine activities have been somewhat reduced. Efforts are continuing in the hopes of bringing an end to all such activities at the site.



Figure 2. General view of the northern building, central complex at Kashmir Smast.

A good number of inscriptions have been recovered from the site. Except for one which is written on birch bark, all the others are engraved either on copper plates or stone slabs; the most important is a relatively well preserved copper plate inscription.<sup>21</sup> This inscription identifies the site as a Śaivite monastic establishment using the term *Matha* for the central complex. It gives a list of the different names associated with the monastic area and also mentions the whole valley as '*Sita Mahā*'. The main building in the southern part of the central complex is termed as the house of the god *Vardhamanēśāra* while the buildings to the north are described as '*Para Matha*'. The Great Cave is described using the terms '*Mahā Guha*' abode of the goddess *Lajjā Gaurī* named in the inscription '*Acimā*'.

A further very important discovery at the site is of various seals in gold and bronze, particularly those of *Lajjā Gaurī*.<sup>22</sup> Their large numbers may help us to reconsider the question of the cult of the goddess *Lajjā Gaurī*, which was believed to be limited to the southern and central parts of the Indian subcontinent. The *Lajjā Gaurī* seals from Kashmir Smast not only confirm the presence of her cult in *Gandhāra* but the palaeography of the inscriptions on the seals also confirms that some of these seals are in fact the earliest material evidence related to the cult of this goddess.

It would have been difficult to establish the chronology or the cultural profile of the site without the numismatic evidence from the area. The site has so far yielded a large variety of coins belonging to different periods from the Indo-Greek to the period of the Delhi Sultanate. The most important of these are the numerous coins of different

<sup>21</sup> M. Nasim Khan, 2003a 'Re-interpretation of the Copper Plate Inscription and the Discovery of More Epigraphic Specimens from Kashmir Smast', *Ancient Pakistan*, 2001, vol. XIV, pp. 1-8.

<sup>22</sup> M. Nasim Khan, 2003b, 'Lajjā Gaurī Seals and Related Antiquities from Kashmir Smast, *Gandhāra*', *South Asian Studies* 2002, vol. 18, pp. 83-90.

types of the Kidara dynasty. The study of these coins is presently in progress with a view to understanding the coinage of the dynasty and reconstructing the history of the rule of the Kidara in Gandhāra.



Figure 3. General view of the central and southern buildings, central complex at Kashmir Smast.

#### Previous Research

Although the Kashmir Smast site is of great historical significance as may be deduced from its antiquities very little has so far been done for its study and preservation. Apart from the general survey of the site that was conducted by Kyoto University in 1960, and the spotty descriptions of the site by amateur archaeologists, no systematic investigation has been carried out until the Department of Archaeology, University of Peshawar under the leadership of this author took the first steps towards a scientific excavation at the site by involving different national and international agencies in the study. Since 1999 the archaeological investigation has continued resulting in the publication of different research papers. These in turn have stimulated interest amongst Indologists and the results have recently been published in *Ancient Pakistan*.<sup>23</sup>

#### Exploration and Excavation

In October 2001, thanks to generous support from the Royal Numismatic Society, the Department of Coins and Medals and the Department of Oriental Antiquities of the British Museum, London, a month-long detailed scientific investigation was undertaken at Kashmir Smast. This yielded some fruitful results regarding the

<sup>23</sup> M. Nasim Khan, 2003c, 'Exploration and Excavation of the Earliest Śaivite Monastic Establishment at Kashmir Smast (A Preliminary Report)', *Ancient Pakistan*, 2001, vol. XIV, pp. 218-309.

chronology of the site. Although this was not a large-scale excavation, an impressive quantity of data was collected in terms of establishing the cultural profile of the monastic area of the site. We were able to prepare a video disc and photographic documentation of the site and to establish a plan showing the layout of the extant visible structures of the area surrounding the Great Cave (Figure 4).<sup>24</sup>

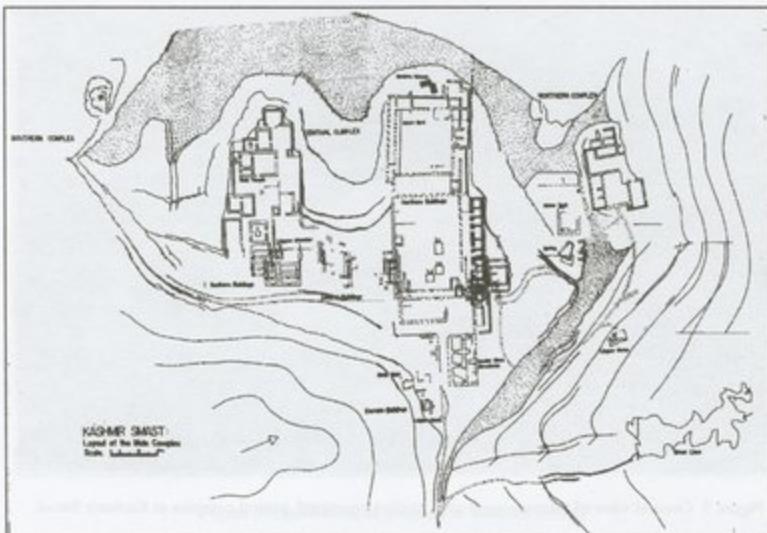


Figure 4. Plan of main complex at Kashmir Smast.

The excavation was conducted in the courtyard of the northern buildings of the central complex where three trenches were opened in different areas (Figures 5, 6). The maximum total deposit was about one and a half metres; from the earliest level Kuṣāṇa-Sasanian coins were recovered.

From the floor level of the steps that are supposed to link the water tank<sup>25</sup> to the east of the excavated area late Kuṣāṇa and Kuṣāṇa-Sasanian coins were recovered. Furthermore to the east, an area identified as the 'Liṅgam Chamber' was exposed and different types of cultural materials were recovered; they mostly comprise Kuṣāṇa-Sasanian and Hindu sāhī coins, iron objects and Kuṣāṇa potsherds in the earliest level. Three different periods were observed here.

#### Conclusions

Following the first season of exploration and excavation at the site, the following chronological profile of the monastic area can be established. The earliest occupation level in certain areas is from the Kuṣāṇa or late Kuṣāṇa periods while the most recent

<sup>24</sup> M. Nasim Khan, 2003c.

<sup>25</sup> The water tank needs to be exposed; it is covered with debris from illegal excavations.

occupants of the site were Muslims of the Delhi Sultanate as confirmed by the numismatic specimens collected from the surface. Antiquities recovered from the earliest level in the courtyard area belong to the Kuṣāṇo-Sasanian period. On the other hand the large numbers of Kidara and Hephthalite coins at the site suggests a strong impact by these peoples on Kashmir Smast.



Figure 5. General view of the excavated area, eastern courtyard, central complex at Kashmir Smast.

The religious significance of the site resides mainly in the dozens of Lajjā Gaurī seals recovered from the site which date to the second to fifth centuries CE. All the identified sculptures recovered from the site belong to the Hindu faith. As mentioned earlier these are figures of Viṣṇu, Ganeśa or the *linga*. In addition, the epigraphical records are mostly texts related to the Śaivite faith.

Moreover, recent documentation and study of the painted and engraved inscriptions in the Kashmir Smast valley reinforce the importance of the site. These inscriptions are either painted in black or red and belong to the Gupta period. Those which are engraved show ornamentation in the shape of their letters and are more properly to be called conch shell (*sankha lipi*) inscriptions. The study of these inscriptions was sponsored by the Department of Oriental Antiquities of the British Museum.

#### Future plans

The bulk of the numismatic evidence from Kashmir Smast confers a great historical significance on the site. The vast majority of the coins belong to the Kidarites and Hephthalites, which confirm their strong political impact on Kashmir Smast. In general, tremendous efforts have already been made towards the study of the coinage of the different dynasties who ruled over Gandhāra but, unfortunately because of the lack of data regarding the coinage that falls between the fourth to seventh centuries CE, this period is only partially studied. This period has been considered the dark

period of Gandhāran history. But now, thanks to the help of the Royal Numismatic Society, London, a considerable amount of data has been documented that will help us to reconstruct this dark age of Gandhāran history. The study of Kidara rule over Gandhāra is presently in progress and it is hoped that results will be available by the end of 2004.



Figure 6. Excavations in progress at Kashmir Smast.

The efforts of Pakistani and British colleagues have led scholars from the University of Peshawar, the British Museum and De Montfort University, Leicester, U.K. to search for the possibilities of an academic link with other institutions and to look for prospects of further research at Kashmir Smast. The following research areas are still unexplored and the help of those interested in safeguarding and studying Kashmir Smast will be greatly appreciated. Even though the general survey of the site with a plan of the visible structures of the monuments close to the Great Cave has already been accomplished, further exploration of the archaeological remains in the whole valley are still required in order to place them in a proper context and prepare a comprehensive plan of the site.

The study of Kashmir Smast's hydrology through the various water tanks and reservoirs which have been located would constitute the first systematic study in the region of the water supply and draining system of such a monastic establishment. Moreover, the results of such a study might be capable of extrapolation to the wider Kashmiri area. The study of the archaeo-flora and fauna of the area might constitute a further fruitful aspect of Kashmir Smast archaeology. One of the water reservoirs, for example, that measures more than 80 paces by 40, preserves an undisturbed deposit of about two metres and excavating it would greatly enhance our knowledge of the fauna and flora at the time of the site's occupation.

The discovery of Indo-Greek coins inside the Great Cave helps us to conclude that the history of Kashmir Smast extends before the Kuṣāṇa and Kuṣāṇo-Sasanian periods. The huge deposit inside the cave, therefore, needs to be properly excavated to understand fully the cultural profile of the site.

Most of the monuments are still lying under debris, especially the central buildings of the central complex. Once the whole area is exposed, a detailed map of the monuments will be needed to understand the internal landscape of the site.

Although a part of the archaeology of Kashmir Smast has so far been reasonably well studied, a great deal still needs to be scientifically examined and analysed. The site is unique and the author hopes that further indological study of this earliest Śaivite monastic establishment together with suitable measures for its preservation may soon be undertaken.

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#### NEWLY DISCOVERED BUDDHIST ROCK-CUT CAVES AT LANGUDI AND SIX ADJACENT HILLS IN ORISSA, INDIA

by Dr. D. R. Pradhan, Curator, Orissa State Archaeology & Secretary, Orissan Institute of Maritime and SouthEast Asian Studies & Project Director, Langudi Hill Excavation Project, Orissa, India.

Recent archaeological exploration, surveys and excavations conducted by the Orissan Institute of Maritime and SouthEast Asian Studies under the direction of the present writer during successive seasons from 1996 to 2002 at Langudi and seven adjacent hills in the district of Jajpur, Orissa have brought to light extensive archaeological treasures and rare antiquities of the early historical period. The site has already been

included in the Buddhist map of India because of the discovery of Pushpagiri vihāra, an Aśokan *stūpa* and two rare Aśokan images.<sup>26</sup>

This paper focuses on the discovery of forty rock-cut caves at Langudi, Vajragiri, Kāyāmā, Deuli/Deulipal, Tārāpur/Duburi, Neulpur and Kantigadiā Hills under Dharmasala Police Station of Jajpur district in Orissa. These caves are believed to be associated with Buddhism on the basis of the findings of other Buddhist remains such as *stūpas*, railing pillars, cross-bars, bricks and brickbats and pottery.

Buddhist rock-cut art and architecture begins with the Emperor Aśoka three centuries after the life of the Buddha. The Lomāś Rṣi and Sudāma caves, in the Barabar and Nagarjuni hills of the district of Gaya, Bihar are the best examples of this period.<sup>27</sup> Simple caves bearing Aśoka's inscription were cut for the Ājīvikas in the Nagarjuna and Gorathagiri hills of Magadha.<sup>28</sup> The history of the Buddhist art of this area falls into two distinct phases — the earlier from the third century BCE to the second century CE and the later from the fifth to the ninth centuries CE.<sup>29</sup>

In Orissa the oldest known sculpture of Aśoka's time is the rock-cut forepart of an elephant at Dhauli which may represent the Buddha theriomorphically.<sup>30</sup> Dhauli also became a haven of repose for Buddhist *śramanas* for whose residence a large number of small caves were dug. M. Kittoe who visited Dhauli in 1837, also saw five small caves known as the Pancha Pandava Gumphā and some other caves, already broken at the time of his visit.<sup>31</sup> The digging of a large number of small caves as residences for the *śramanas* during the reign of Aśoka made Dhauli a chief centre of Hinayāna Buddhism in Kalinga.<sup>32</sup> Thus these caves are probably products of the Aśokan period.

The forty rock-cut caves recently discovered in and around the Langudi hill may be compared with the Dhauli caves on stylistical and architectural grounds. Xuanzang in his book *Da Tang Xiyuji* recorded that 'there were more than ten Aśokan stupas (stūpas) at the places where the Buddha had preached in Wa-tu (Odra)'.<sup>33</sup> We have already discovered one Aśokan stūpa and other artefacts of his period at Langudi Hill.<sup>34</sup> So the remaining nine stūpas to which Xuanzang refers should be sought within the boundaries of Wa-tu (Odra). We are trying to identify the present forty rock-cut caves along with the stūpas, railing pillars and other Buddhist remains as a legacy of the Aśokan period.

1. Neulpur (20.43° N 86.90° E). Neulpur hill is adjacent to National Highway No. 5 near Chandikhol. Neulpur has already been included in the history of Orissa as a result of the discovery of a copper plate charter of Subhakaradev I, a king of the Bhaumakara dynasty. During our survey, we discovered nine

<sup>26</sup> See CIAA Newsletter, 11, June 2000, pp. 11-12; 12, December 2000, pp. 13-17, and 13, June 2001, pp. 15-16

<sup>27</sup> Gupte, R.S., *Ajanta, Ellora and Aurangabad Caves*, 1962, p. 32.

<sup>28</sup> Institute of Oriental and Orissan Studies, ed., *Buddhism and Jainism*, 1976, p.102.

<sup>29</sup> Gupte, *loc.cit.*

<sup>30</sup> Debala Mitra, *Buddhist Monuments*, 1971, p. 223.

<sup>31</sup> Institute of Oriental and Orissan Studies, *loc.cit.*

<sup>32</sup> *Ibid.*, p.103.

<sup>33</sup> Thomas Watters, *On Yuan Chang's Travels in India*, 1905, p.193.

<sup>34</sup> See footnote 2 above.

rock-cut caves, all of which face south. The measurements of some of these caves are given in the table at the end of this paper. Near these caves about 200m to the east, are the remains of a stūpa. Plain railing pillars, brickbats and pottery have also been found. The date of these caves may be c. third century to c. second century BCE, in the Aśokan period.

2. Deuli/Deulipal hills (20.46.5° N, 86.08° E). The largest number of rock-cut caves is concentrated in these twin hills near the National Highway at Jaraka, on the right bank of the river Bramhani in the district of Jajpur. Some of the caves in these hills are double-storeyed. All of them, with one exception, face south. On the top of Deuli hill lie the remains of a huge stūpa along with a large number of laterite blocks; other architectural members, bricks or brickbats and pottery have also been found. The ancient staircase leading to the stūpa is still visible from the eastern side. The caves may be datable to the third to second century BCE.



Figure 1. Rock-cut cave at Neulpur

3. Kāyāmā (20.45° N, 86.13° E). Kāyāmā is situated on the right bank of the river Kelua, itself a tributary of the Bramhani. Its local name is *Goggula Pahad* or 'Essence/Flavoured Hill'. Dr. Akira Sadakata of Tokai University, Japan, who visited the site, named it Kāyama (Japanese *kā*, fragrant and *yama*, hill). The hill contains the remains of five rock-cut caves, two stūpas on the top, one rock-cut elephant and one conch-shell (*sankha lipi*) inscription. All five caves face south, and are plain in character, although post-holes are found in front of some of them. These caves may be datable to the third century BCE.
4. Vajragiri (20.43° N, 86.13° E). Vajragiri is situated about one kilometre east of Langudi hill and west of Udayagiri hill and has abundant Buddhist remains. We uncovered the traces of a huge Buddhist establishment along with several mounds, bricks and brickbats and stone and terracotta sculptures. On the other side of the hill towards the north, two rock-cut caves are hewn for Buddhist *bhikṣus*. The caves are known locally as *Asura-bheda* or 'the dwelling place of

*asuras*'. In one of the caves there is a small hole, probably intended for ventilation. These two caves are probably datable to the early part of the second century CE.

5. Kantigadi (20.42°N, 86.13°E). The hill is situated south of Langudi hill on the banks of the river Sagadia, near the expressway leading to the port of Paradip. On Kantigadi hill four caves have been excavated from the rock. All except one face south. One rock-cut image has been carved at the foot of the hill. The character of these caves is plain and therefore they may be datable to the second century CE.
6. Tārāpur (20.44° N, 86.10° E). Tārāpur hill is situated near National Highway No. 5 at Fakirpada near Jaraka. Tarapur hill exhibits the remains of a stūpa, a number of plain railing pillars and cross-bars, bricks and brickbats, pottery and two rock-cut caves. The caves are double-storeyed. Additions and alterations were made to the lower storey by a local *sādhu* who lived there, and therefore measurements are given in the table only for an upper-storey cave. These caves may be dated to the Aśokan period on the basis of the plain railing pillars and cross-bars.
7. Langudi (20.12° N, 86.43° E). As stated earlier Langudi has already been included in the Buddhist map of India as a result of the identification of Pupagiri Vihāra, and the discovery of an Aśokan stūpa and two Aśokan images. In addition to these archaeological remains, five rock-cut caves have also been found towards the east, near the village of Panimuhani. All these caves are half-hewn and unfinished. It is likely they were abandoned because of the inferior quality of the rock.

#### Conclusion

As discussed above, the forty rock-cut caves and other remains, both architectural and sculptural, furnish rich evidence for early Buddhist activity in India and will certainly add a new chapter to the art history of India in general and Orissa in particular.

Table giving locations, dates and dimensions of selected caves<sup>35</sup>

Place	Date	Number	Length	Depth	Height
Neulpur (9 caves)	c.3 <sup>rd</sup> -2 <sup>nd</sup> centuries BCE	i	2.5	1.5	1.2
		ii	3.0	1.5	1.5
		iii	2.5	1.0	1.0
Deuli/Deulipal (13 caves)	c.3 <sup>rd</sup> -2 <sup>nd</sup> centuries BCE	i	1.1	0.8	1.0
		ii	1.2	1.8	1.8
		iii	1.0	0.8	1.0
		iv	1.0	0.9	1.5
		v	1.6	1.75	1.45
Kāyama (5 caves)	c.3 <sup>rd</sup> century BCE	i	1.9	2.1	1.1
		ii	1.2	2.1	1.0
		iii	3.5	1.8	1.0
		iv	3.5	1.5	1.9

<sup>35</sup> All measurements are in metres

		v	2.0	1.1	0.9
Vajragiri (2 caves)	c. 2 <sup>nd</sup> century CE	i	1.2	1.0	1.5
		ii	1.5	1.1	1.0
Kantigadi (4 caves)	c. 2 <sup>nd</sup> century CE	i	1.3	1.1	0.9
		ii	1.2	2.0	1.5
		iii	1.2	1.0	0.8
Tārāpur (2 caves)	c. 3 <sup>rd</sup> –2 <sup>nd</sup> centuries BCE	i (upper storey)	1.5	0.8	0.9
Langudi (five caves)		all unfinished			

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## NEWS BULLETIN

### New CIAA Website Launched

CIAA is pleased to announce the launch of a new website in August of this year. Designed to complement our Newsletter, it is hoped the website will provide both members and others another avenue of sharing and increasing news and information about the art and archaeology of Central and Inner Asia.

Following the format of the Newsletter, the website focuses on the Circle and its activities, detailing forthcoming CIAA Lectures, Newsletters and other special events. In addition, as with the Newsletter, will be listings of all relevant exhibitions, conferences and study days, and new publications. Importantly, the website will also be used to list all date-sensitive information, such as job and fieldwork opportunities, along with other special announcements, in the 'News' section. This will, without doubt, be one of the most important and useful functions of the new website and it is hoped that the issue of date-sensitive material will finally be resolved in this way.

The website may be viewed by going to <http://www.soas.ac.uk/ciaa>. We welcome all your comments and feedback regarding all aspects of our latest venture. We also hope you will help us keep the various listings of relevant exhibitions, etc. up-to-date by informing us of any such event not already listed on the website.

### 10<sup>th</sup> Annual Benjamin Zucker Lecture on Mughal Art, Victoria & Albert Museum, London, U.K.

The lecture 'The Taj Mahal: The Masterpiece of the Days to Come', was presented by Prof. Dr. Ebba Koch (University of Vienna, Austria) at the Victoria and Albert Museum, London, U.K., on 13 November 2003 in association with *Asian Art in London* 2003. In introducing Professor Koch, Deborah Swallow of the Victoria and Albert Museum informed the audience that the scholar is preparing the first modern monograph on the Taj Mahal with the provisional title *The Complete Taj Mahal*.

Koch began her talk by revealing that she had been encouraged to work on the monument when she was approached to write the article on it by the editors of the *Encyclopaedia of Islam*. In general the prominence of the tomb has led to the marginalisation of the surrounding structures. The building, according to contemporary accounts was designed from its inception to be without equal among buildings.

The whole plan is an adaptation of the traditional Persian *char bagh* layout to the particular circumstances of India in general and Agra in particular. The water source here was a marginal, slow flowing river rather than a spring which resulted in the classical central terrace and building of the Persian original being moved to the river

side. Koch has documented and made a plan of more than 45 riverside gardens from the Mughal period in Agra.<sup>1</sup>

She discussed the whole complex<sup>2</sup> and included the use of satellite imagery as well as some recent photos to show how the settlement of Taj Ganj is in fact part of the original complex whose profile has been largely obliterated by recent encroachments. The riverside terrace with the tomb flanked by the mosque and its corresponding building, the classical *char bagh* and the forecourt complex complete with the tombs for lesser wives, landlocked reproductions in miniature of the main complex, all these find their echo south of the 'tourist' entrance in the complex which originally consisted of caravanserais and bazaar streets, modelled on the layout of the *char bagh*, and whose income was to pay for the upkeep of the tomb and its garden.

With the group working on the Taj Mahal and its public representation, she hopes that in the new Visitor Centre to be created in one of the forecourts, a model of the whole complex will be made, enabling the visitor to understand it better.

The second part of the lecture was devoted to understanding and reading the architectural language of Shah Jehan's building, not from texts as none on architectural theory exists, but from the lessons contained within the buildings themselves. Her main academic thrust was at producing a different theory from that of Wayne Begley with whose grid system and interpretation of the chosen texts inscribed on the monument's *iwans* she disagrees. She spoke of the axial central arrangement and of the symmetry of the buildings on the terrace, the forecourt and those of the Taj Ganj area. She also remarked that the complex is on the *hasht bihisht* (eight paradises) Persian system and that all the elements are therefore essential to the understanding of the whole. There is also, however, hierarchical grading, some of whose principles come from earlier Indian concepts, such as the use of red sandstone with some white marble emphasis in some cases for the lesser buildings. This she argues echoes the idea of white for Brahmin and red for *kshatriya*, thus making the Mughals the Brahmins of their age with the principal building faced entirely in white marble. She also argued that selective naturalism was used to enhance this idea of hierarchy, at the same time symbolising the earthly realisation of the paradise of Mumtaz. Naturalistic flowers begin to appear on the dado panels of the exterior walls of the tomb and progress to the refined *pietra dura* flowers of the interior both at upper and lower levels. In this respect she considers it significant that the cenotaphs of Shah Jehan both upper and lower are covered not in texts, as are those of Mumtaz Mahal, but flowers. It is this fusion of the intellectual and the sensual that has made the Taj Mahal such a lasting monument.

(HAS)

<sup>1</sup> Koch, E., 'The Mughal Waterfront Garden', *Mughal Art and Imperial Ideology*, New Delhi, Oxford University Press, 2001, pp. 183-202.

<sup>2</sup> *Ibid.* fig. 7.12, p. 198.

**Yarshater Lectures at SOAS, London, U.K.**

The Ehsan Yarshater lectures, sponsored by The Persian Heritage Foundation, New York, are one of the most prestigious series of disquisitions in Iranian studies and are regularly held at Columbia, Harvard, UCLA, SOAS and the Collège de France. The Yarshater lectures in 2003 entitled 'Mediaeval Persian Painting: the Evolution of an Artistic Vision' will be delivered by Dr. Adel T. Adamova, Senior Research Associate and Curator of the Iranian collections in the Oriental Department of the Hermitage Museum, St. Petersburg, at SOAS in the Brunei Gallery auditorium at 7pm. The individual lectures will take place on 4 December: 'The Hierarchies of Forms in Persian Painting'; on 5 December: 'The Art of the Book and its Illustration'; on 8 December: 'Individual Pictures and the Art of Composing Albums (*muraqqa*)'; and on 9 December: 'Reconstructing a *muraqqa*'. For more information e-mail: [info@iranheritage.org](mailto:info@iranheritage.org); website: [wwwiranheritage.org/yarshaterlectures](http://wwwiranheritage.org/yarshaterlectures)

**Circle of Tibetan and Himalayan Studies Lectures at SOAS, London, U.K.**

The forthcoming CTHS lectures are as follows: Dr Jeff Watt (Rubin Foundation, New York, U.S.A.), 'Reading iconographic texts: Issues and problems in the study of Buddhist Himalayan art' on 16 January 2004; Dr John Harrison (University of Liverpool, U.K.), 'Kanji gTsug-lag-khang and historic buildings conservation in Ladakh', on 13 February 2004; Dr Béla Kelényi (Ferenc Hopp Museum, Budapest, Hungary), 'Some reflections on an exhibition in the Ferenc Hopp Museum of Eastern Asiatic Arts, Budapest' on 12 March 2004; and Prof. Georges Dreyfus (Williams College, Williamstown, MA, U.S.A.), 'The Tibetan scholastic tradition' on 21 May 2004.

All lectures are held on Fridays at 5.30pm at SOAS in Brunei Gallery room B202 and are open to all. For further information, please contact: Dr Ulrich Pagel, Department of the Study of Religions, School of Oriental and African Studies, Thornhaugh Street, Russell Square, London WC1H 0XG, U.K. Tel: +44 207 898 4782; fax: +44 207 898 4779; e-mail: [cths@soas.ac.uk](mailto:cths@soas.ac.uk)

**Lecture at the Royal Asiatic Society, London, U.K.**

On 11 March 2004 at 6pm, Professor C. Edmund Bosworth (University of Manchester, U.K.) will be presented the 2003 Royal Asiatic Society Award after which he will deliver the lecture, 'An oriental Samuel Pepys? Abu'l-Fazl Bayhaqi's memoirs of court life in Eastern Iran and Afghanistan, 1030-41'. Address: 60 Queens Gardens, London W2 3AF, U.K. Tel: +44 207 724 4741-2; fax: +44 207 706 4008; e-mail: [info@royalasiaticssociety.org](mailto:info@royalasiaticssociety.org); website: <http://www.royalasiaticssociety.org/>

**Nestorian Christianity Photographic Exhibition at SOAS, London, U.K.**

A photographic exhibition of Nestorian tombstones from China entitled 'Christian Angels on the South China Coast' was held at Macquarie University Library, Sydney, Australia in March and April 2003, and at the First International Conference on

Nestorianism in China, in Salzburg, Austria in May 2003. It was also shown at the St. Ephrem Ecumenical Research Institute, Kerala, India, during October 2003. The exhibition of photographs can now be seen at SOAS in the foyer of the Khalili Lecture Theatre, Philips Building, from 7 to 27 May 2004 and there is a possibility that it may travel to Paris and Germany in 2005. The photographer and curator of the exhibition is Dr Ken Parry from the Department of Ancient History, Macquarie University, Sydney, Australia.

The exhibition is part of a three-year research project under the direction of Prof. Sam Lieu of Macquarie University who is investigating the extensive collection of Nestorian tombstones from the city of Quanzhou in the Fujian province of south China. The tombstones are dated to the Mongol period of the thirteenth and fourteenth centuries and are housed in the Quanzhou Maritime Museum. They have inscriptions in Syro-Turkish, Phags-pa and Chinese, and the evidence from the inscriptions shows that some members of the Nestorian community came from Central Asia. Many of the tombstones have crosses on lotus flowers and some of them show flying figures supporting crosses. The iconography of the flying figures shows connections with the representation of *apsarasas* in Chinese Buddhism and angels in Seljuk and Mongol art (see K. Parry, 'Angels and Apsaras: Christian Tombstones from Quanzhou', *TAASA Review [The Journal of the Asian Arts Society of Australia]* 12/2, 2003). The initial findings of the project are to be published in 2004 in the *Silk Road Studies Series* by Brepols, Turnhout. For further information, contact: Dr Ken Parry, Department of Ancient History, Macquarie University, NSW 2109, Australia, e-mail: kendee@bigpond.com

A series of lectures will also take place on Friday, 7 May 2004, to mark the occasion of the photographic exhibition. Sam Lieu, Professor of Ancient History, Macquarie University, Sydney, Australia will present the lecture 'The Nestorian and Manichaean Remains in Quanzhou, South China', which will be followed by a paper by Ken Parry, Senior Researcher, Department of Ancient History, Macquarie University, Sydney, Australia, on 'The Iconography of the Nestorian Tombstones in Quanzhou'. John Guy, Senior Curator South and Southeast Asia, Victoria and Albert Museum, London, U.K., will conclude the evening by discussing 'The Hindu Remains in Quanzhou: A Tamil Legacy in South China'. The lectures will take place from 6 to 9pm in the Khalili Lecture Theatre, Philips Building, School of Oriental and African Studies, Thornhaugh Street, Russell Square, London WC1H 0XG.

#### **Second Phase of the Stein Digitization Project at the British Museum, London, U.K.**

Thanks to a second grant from the Andrew W. Mellon Foundation based in New York, Phase Two of the Stein Digitization Project started in April 2003 at the British Museum and will run for a year until June 2004. The project is managed by Carol Michaelson, Assistant Keeper in the Department of Asia (formerly Department of Oriental Antiquities), and coordinated by Cecilia Braghin.

The aim of Phase Two is to catalogue the masterpieces from the collection of textiles and three-dimensional artefacts collected by Stein during his three expeditions in Central Asia, an estimated number of 600 pieces out of a total of 1,600. These include

150 textiles, ranging from large religious accessories such as banners, an altar valance and a monastic robe, to small fragments of different weaves originally used to border paintings, to make *sūtra*-wrappers, banners and items of clothing. The remaining 450 3D objects comprise very different types of material, ranging from Neolithic stone blades to weapons and tools recovered from the garrison towns established in northwestern China during the Han period, daily life utensils from dwellings and burials of the Tang period, and stucco sculptures from Buddhist shrines.

While the paintings catalogued for Phase One came from a single site, the Caves of the Thousand Buddhas at Dunhuang in northwestern China, and were produced over a limited period of time, from the seventh to the tenth century CE, the 3D materials were recovered from a number of sites in the present-day Xinjiang Autonomous Region of China, and range in date from the Neolithic period (second millennium BCE) to the Tang dynasty (CE 618-907), illustrating the lifestyle, burial and religious practices of several different cultures which developed across Chinese Central Asia over 1,500 years.

The textile collection comprises finely decorated fragments of silk damask, gauze, embroidery, and tapestry (*ke si*), as well as shoes, bags and rugs made of hemp, cotton and wool. The 3D artefacts are also made of different media, such as metal, hard stones, glass, wood, lacquer, bone, terracotta and stucco. Most of these materials are very fragile and susceptible to light, and this is the reason why they cannot be exhibited on a permanent basis at the British Museum. The Digitisation Project, however, will make this extraordinary collection more easily accessible to scholars and students and eventually to everyone when it goes online.

The material selected for Phase Two will include all the pieces published in Volume 3 of *The Art of Central Asia* series compiled by Professor Roderick Whitfield in 1985 (and in the catalogue which accompanied the homonymous exhibition *Caves of the Thousand Buddhas*, edited by Whitfield and Farrer in 1990), and additional objects that have never been published before. The entry for each object will contain bibliographical references to these publications and to Stein's original reports.

The cataloguing process is the same as that followed during Phase One: the objects are photographed with a digital camera and the pictures are then linked to data extracted from the museum database, creating a virtual catalogue. The high resolution of the photographs will allow close up views of the objects, to see minute details at double their original size. Digital photography has proved to be particularly successful for textiles, as the high degree of magnification makes it possible to ascertain the weaving structure.

As part of the project, all the 3D collection has been re-housed in new dust-proof metal cupboards with pull-out trays. The large objects are arranged on shelves, and can be seen through the glass doors, while small objects are placed inside pull-out trays, on a foam base. This type of housing combines optimal storage conditions for the objects, which sit comfortably on the foam, and easy accessibility, as these objects can be seen without being moved or handled.

It is estimated that the images and catalogue entries compiled during Phase Two will be available to the public from the Stein monitor in the Student's Room from autumn

2004. Around the same time, the entries for a group of 30 masterpieces will be included in the Compass Tour on the British Museum website ([www.thebritishmuseum.ac.uk/compass](http://www.thebritishmuseum.ac.uk/compass)). For further information on the project please contact: Cecilia Braghin, Department of Asia, the British Museum, Great Russell Street, London WC1B 3DG. Tel: +44 207 323 8866; e-mail: [cbraghin@thebritishmuseum.ac.uk](mailto:cbraghin@thebritishmuseum.ac.uk), or telephone the Department of Asia Student's Room: +44 207 323 8250.

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#### **The Committee for Central and Inner Asia travel grants**

The Committee for Central and Inner Asia of the British Academy invites applications for travel grants to Central Asia (Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan), Western China, Mongolia, or the neighbouring parts of Afghanistan and Siberia.

Applicants must be ordinarily resident in the United Kingdom, the Isle of Man, or the Channel Islands. 'Ordinary residence' for this purpose does not cover overseas scholars who are living in the U.K. in order to hold appointments of one year or less, or United Kingdom citizens holding appointments overseas of more than one year.

The awards are intended primarily to meet the costs of travel to and subsistence in Central Asia for students and other researchers wishing to acquire familiarity with the geography, culture and languages of the region.

The awards will not normally exceed £500.00, so applicants should be prepared to supplement the cost of the trip from other sources. Grants will only be paid when successful applicants have supplied proof of travel booking, and have obtained the relevant visa.

Completed applications should include a completed copy of the application form, a one-page *curriculum vitae*, and a reference from an academic who knows the applicant's work. This should be sent in a sealed envelope signed by the referee over the sealing. The closing date for applications is 1 December 2003. Results will be notified in January 2004.

Awards will generally be tenable for up to 12 months from the date of the award, and recipients will be required to submit a report on their use of the award either by the end of the 12 month period or on their return whichever is sooner. In making and administering its awards the Committee will generally apply the conditions attaching to British Academy Small Grants (see [www.britac.ac.uk/funding/guide](http://www.britac.ac.uk/funding/guide)). Application forms are available by post and completed applications must be returned to the following address, The Secretary, Committee for Central and Inner Asia (CCIA), c/o Faculty of Oriental Studies, Sidgwick Avenue, Cambridge CB3 9DA, U.K. or by e-mail: [central.asia@ntlworld.com](mailto:central.asia@ntlworld.com) For further information, please contact, Sarah Blakeney, Assistant Secretary to CCIA, e-mail: [central.asia@ntlworld.com](mailto:central.asia@ntlworld.com)

**Lecture by Dr. Lolita Nehru at the University of Cambridge, U.K.**

Dr Lolita Nehru (National Museum, New Delhi and CRASSH) will be giving a talk at the Work in Progress Seminar on Migration at the Centre for Research in the Arts, Social Sciences, and Humanities (CRASSH) on 'Local Traditions in the Art of Western Central Asia - 6<sup>th</sup> Century BCE to 4th Century CE'. It will take place on Thursday, 4 December 2003 in the Seminar Room at the CRASSH, University of Cambridge, U.K., in Old Press Site, Mill Lane/Silver Street, Cambridge, at 12.45pm. Those attending are welcome to bring a brown bag lunch. Soft drinks will be provided. The talk is open to all graduate students, staff and visitors. Further information is available from the Migration theme convenor, Dr David Feldman. Tel: +44 1223 760 479; e-mail: [d.feldman@bbk.ac.uk](mailto:d.feldman@bbk.ac.uk); and from the CRASSH website: [www.crassh.cam.ac.uk/events/events2003/migrationwipseminar.html](http://www.crassh.cam.ac.uk/events/events2003/migrationwipseminar.html)

**Ancient India: An Informal Discussion Group at Oxford University, U.K.**

During the Michelmas term 2003, two lectures will be presented at the Ancient India discussion group of Oxford University. On Tuesday, 18 November 2003, Akira Shimada (Ph.D. candidate, School of Oriental and African Studies, University of London) will present the lecture 'City and *Stūpa*: Social Functions of Monastic Space in Ancient Indian Cities'. Akira Shimada is working on the history of the Amaravati stupa for his doctoral thesis, and is looking at the architectural and chronological reconstruction of the stupa and at the historical milieu that sustained its construction and the function of the monument. He is an assistant in the 'World Corpus of Amaravati Sculpture Project', supported by the Society for South Asian Studies of the British Academy. His talk will focus largely on the dynamics of interaction between the Amaravati stupa and its neighbouring city, ancient Dhanyakataka.

On Tuesday, 25 November, Dr. Madhuvanti Ghose (Research Fellow, Department of Eastern Art, Ashmolean Museum, Oxford) will present a paper 'Buddha or Bodhisattva? The case of an unpublished stele from Mathura'. Madhuvanti Ghose is working on a catalogue of the Ashmolean Museum's holdings of the sculpture of Gandhara and related areas. She is a co-founder of the *Circle of Inner Asian Art* at SOAS and received her doctoral degree for her thesis on 'The Origin and Development of Anthropomorphic Indian Iconography from the Earliest Times up to the Gupta Period'. Her talk will investigate the origins of the Buddha's iconography in a fresh light.

The lectures will be delivered at 4.45pm at the Seminar Room, Institute of Archaeology, 36 Beaumont Street, Oxford OX1 2PG, U.K. Everyone is welcome. For further information, contact Dr. Shailendra Bhandare ([shailendra.bhandare@ashmus.ox.ac.uk](mailto:shailendra.bhandare@ashmus.ox.ac.uk)); or Dr. Julia Shaw ([julia.shaw@merton.ox.ac.uk](mailto:julia.shaw@merton.ox.ac.uk))

**Central Asian History Seminar at Oxford University**

A series of Central Asian History seminars will be held at Oxford University on Tuesdays, 4.30pm in the Old Library, at All Souls College, Oxford during Hilary

Term 2004. The convenors are Paul Bergne (St. Antony's), Thomas Welsford and Alexander Morrison (All Souls). The schedule is as follows: Sergei Andreyev (Institute of Ismaili Studies, London), 'Political Sufism in the Pashtun tribal environment: the case of the Rawshani movement and beyond' on 27 January 2004; Alexander Marshall (Glasgow and Ulan-Ude), 'Russian-Afghan relations 1870-1917: A Survey' (*to be confirmed*) on 10 February 2004; Kenneth Lymer (Southampton), 'Holy site pilgrimage and rock art in the Republic of Kazakhstan' on 17 February 2004; Luke Treadwell (Oriental Institute, Oxford & the Ashmolean), 'Russian historians of the Samanid dynasty of western Central Asia (9-10<sup>th</sup> centuries AD): a case study in the Marxist historiography of the early Islamic period' on 2 March 2004; and Madhvanti Ghose (SOAS & the Ashmolean), 'The Aurel Stein collection at the Ashmolean Museum, Oxford' on 9 March 2004.

For further information, please contact: Alexander Morrison, All Souls College, Oxford OX1 4AL, U.K. Tel: +44 (0)1865 279298; e-mail: [alexander.morrison@all-souls.oxford.ac.uk](mailto:alexander.morrison@all-souls.oxford.ac.uk)

#### **Information request on Restoration Projects in Uzbekistan**

Information is requested about projects that were started and/or are continuing in Uzbekistan in the last 10 years relating to the preserving of, developing, or recording of culture, traditions, craft, museology, and all things ethnographic; and the restoration of collections, objects, art, and architecture by a restoration project group starting work in the country. If anyone has any information to share, please contact Elizabeth Hewitt, consultant to Restaurateurs Sans Frontières (e-mail: [shopping@suyolu.com](mailto:shopping@suyolu.com)).

#### **Tillya Tepe hoard safe**

The BBC has recently reported that the Tillya Tepe hoard is safe in Afghanistan and has not been sold off by one or other of the parties in the recent conflicts (BBC news, 29 August 2003, 21:03:11 GMT). Afghan President Hamid Karzai provided a guided tour of the presidential palace's secret vault in the capital, Kabul, to show Afghans it had not been plundered. The vault was last opened in 1989 when the country was ruled by the Soviet-backed President Mohammed Najibullah. The Taliban allegedly tried and failed to gain access to it, but it was ultimately opened by local locksmiths. Televised pictures revealed Mr Karzai inspecting an opened wooden box filled with gold bullion bars. Much of the collection was discovered during the excavation of ancient burial mounds at the site of Tillya Tepe by the Greek-Russian archaeologist Victor Sarianidi prior to the Soviet invasion of the country in 1979. The Bactrian gold hoard includes gold and silver ornaments as well as manuscripts and other antiquities.

*[The CIAA would like to thank Dr Jonathan Lee for bringing this article to their attention.]*

#### **New Museum of Archaeology in Termez, Uzbekistan**

This newly founded museum is situated in Termez, southern Uzbekistan, near the Uzbekistan-Afghanistan frontier. The museum was opened on 3 April 2002 by

President Kharimov of Uzbekistan and attended by foreign diplomats from 30 countries. The architect who designed the building was Azawat Tuhtaev, and the display of the collections has been organised jointly by the Uzbek academician Edvard Rteladze and the Japanese Professor Kato, along with the Institute of Archaeology of Samarkand. Professor Rteladze wrote the text which accompanies the collections.

The Termez Museum's collections encompass artefacts from all eras from the prehistoric Neolithic, Bronze and Iron Ages to the historical periods. The latter begin with the age of Alexander the Great and the Hellenistic period. One section is devoted to Bactria under the Yuezhi and the Kuṣāṇas and includes objects from early Buddhist sites. There are sections on the medieval period and the arrival of Islam. These sections encompass the Timurid period. The historical and archaeological survey continues the history of the area up to the 20<sup>th</sup> century.

(MM)

#### The discovery of a new Sogdian tomb in China

In August 2003, a rare large-scale tomb dating back to the Northern Zhou period was quite unexpectedly discovered at a construction site in the northern suburbs of Xi'an, by specialists from the Xi'an City Office for Archaeology and the Preservation of Cultural Relics, who have explored and excavated it. Discovered in the tomb was a stone sarcophagus (Chinese term *guo*) decorated with colourful paintings. (a *guo* sarcophagus, is the outer coffin which indicates the status and position of the tomb occupant.) On the sarcophagus was discovered writing that describes Sogdian culture and circumstances concerning cultural exchange with the Chinese Central Plains. This is an unique instance in excavations within China. It is said that this is the oldest sarcophagus discovered to date in Shaanxi Province.

The tomb is located in the Upper Well Village (Jingshangcun), in the northern suburbs of Xi'an, 3.5 kilometres west of the site of the Han dynasty capital Chang'an. At the site it was observed that the pit of the large tomb has the shape of an inverted cone with the 'bottom pointing skyward' and opening out towards the top. On the floor of the 13 metres deep pit lined with bricks rests the stone sarcophagus. Sun Fuxi, the Director of the Xi'an Office for the Archaeology and the Preservation of Cultural Relics, which organized the excavation explained that the tomb was faces south. The tomb chamber and the ceiling well, passageway compartments, and entrance path all together are 48 metres in length. There are five ceiling wells and five passageway compartments. The stone sarcophagus at the bottom of the pit is 2.46 metres long, 1.56 metres wide, and 1.7-1.8 metres high. At present, a portion of it is still buried in the soil. This large stone sarcophagus employs an imitation wooden construction in the form of a hip and gable roof. Since the inside of the sarcophagus is still completely filled with accumulated earth, its contents are unknown, but the surface of the stone sarcophagus is covered all over with pictures engraved in medium relief. Most of the reliefs have been painted, and there are portions with gilding. The colouring is very rich. Most of the designs have to do with entertainment. There are also images with a considerable number of beasts with human heads, human bodies with the head of beasts, and birds with human heads. In addition, a small amount of

human bones have been found in the tomb. Wall paintings were done on a surface of lime that had been applied directly to the mud wall. Only traces of the paintings remained after excavation.

According to Sun Fuxi, the preliminary findings reveal that the tomb occupant was a leader of the Zoroastrian faith, who came from Sogdian territory, the Shi kingdom of the Nine kingdoms of Zhaowu (a special Chinese term in antiquity for the minority people living in the area of modern Uzbekistan and Tajikstan). His grandfather and father had both served as *Sabao* for the kingdom of Shi (*sabao* were the leaders responsible for supervising merchants and commerce, and were also chieftains of tribal confederations combining governmental and religious duties in one person). During the Northern Zhou period (CE 557-589) the tomb occupant himself had been appointed as *Panshi* (Supervisor) of Liangzhou (the area from Wuwei to Pingliang in modern Gansu) in charge of the affairs of all those national minorities from Sogdiana, Central Asia, and Western Asia who had entered Chinese territory. Sun Fuxi noted that Liangzhou was an important 'transfer station' for Sogdians passing from West Asia and Central Asia to China in those times.

This Northern Zhou tomb richly exhibits cultural features of the Western Regions, and for the first time offers excavated written materials regarding Sogdians residing in Zhou China. The epitaph was written both in Chinese and Sogdian. However, the Sogdian inscription is badly preserved so that most of it is illegible.

It is worth noting that geographically and chronologically this newly found Sogdian tomb is very near to the An Jia tomb, another well-known Sogdian tomb discovered in 2001, which is also situated in Xi'an and dated in the Northern Zhou period. An Jia's tomb occupant was originally from Bukhara and his funerary couch is fully decorated with coloured human figures and animal motifs. The present excavation will help us to have better understanding of Sogdian cultural influences in medieval China and Silk Road cultural exchanges.

[We are grateful to Victor H. Mair, Professor of Asian & Middle Eastern Studies, University of Pennsylvania, U.S.A., for sending us this information from Wen Hui Bao filed by Han Hong (26 August 2003, p. 2).]

#### Excavation of the Palace of Pingcheng, Northern Wei Capital (CE 398-495), in Datong, Shanxi Province, P.R. China in March-July 2003

In March 2003, a Northern Wei site was unexpectedly found in Datong, Shanxi Province, China. The Archaeology Institute of Shanxi Province, in coordination with the Archaeology Institute of Datong city, organized a large scale excavation from March to July this year, revealing a massive architectural complex, named by the Chinese 'Number One Site of Chaochangcheng', dating from 396 to 495 of the Northern Wei dynasty.

The site is situated in the eastern part of central Chaochangcheng, north of Datong, 1350 metres north of the Railway station, and 550 metres from the northern Ming and Qing Dynasties city wall. Despite the SARS epidemic this spring the excavation was carried out with great enthusiasm. Over 100 locations were unearthed, in 5m x 5m

plots, 2500 square metres of the site were revealed. A large architecture base was found, along with a great number of Northern Wei bricks (cylinder or flat shaped), decorated roof tiles, animal figurines, pottery, and roof bricks (*wadang*), plus some later ceramic fragments, dated Liao, Jin and Yuan Dynasties (roughly from eleventh to fourteenth centuries).

The base of the site is rectangular, with a north and south axis, declinometer in 187 degrees, 44.4 metres from the west to the east, 31.8 metres from the south to the north. According to the east and south side architecture ruins, the building base was originally 0.85 metres higher than the surrounding area. There are three descending corridors: one is in the central north, the other two are in the south positioned symmetrically, each 4.2 metres wide, and 14.9 metres from each other. In the central east of the base an earth stairway remains, 4.2 metres wide. Around the base fragments of wall surface were found, the yellowish soil runs along the length of ruins of the brick wall, which the archaeologists believe served a protective function for the building. The method of making the soil base was to dig a deep channel and then build soil levels one after another, 2 metres thick. Each soil level is about 8-13 centimetres, and the post holes 6-7 centimetres in diameter. On the south side of the base, there are two corridors with soil stairways surrounded by column poles, and the architectural method is the same as the base.

The most prominent materials are Northern Wei bricks, including polished semi-cylinder bricks and flat bricks, some of which were inscribed. The largest flat brick is 81 centimetres long, 60-50 centimetres wide, and 2.8 centimetres thick. On both sides of the flat bricks are hand-made wave patterns. Some diamond shaped screws for semi-cylinder bricks were also found. Additionally, the discovery of a great number of roof bricks (*wadang*), is one of the significant finds of this excavation. Various *wadang* are decorated with lotus motif, animal faces, the Buddha's portrait, or inscriptions, among which some mention 'Long live the emperor', and 'Long live the Dadai reign'.

This excavation is the second most important archaeological discovery after the 1995 Bright Hall (*mingtang*) of the southern suburb of Pingcheng was found. In recent years Pingcheng (present Datong city) several Northern Wei sites were discovered, as well as some Han Dynasty sites which lay beneath Northern Wei sites. According to the historical records, the Northern Wei palace of Pingcheng was built atop the Han Dynasty palace. It was situated in the north of the city, which coincides with the present Number One site of Chaochangcheng. Moreover, it is noteworthy that the discovered *wadang*, in particular those decorated with animal faced motifs, were modelled after ones excavated from the royal Bright Hall, dated 491 CE (the fifteenth year of the Taihe era). On these *wadang* the scripts of 'Long live the emperor' and 'Long live the Dadai reign' both indicate that they belong to royal architecture. The symmetrical corridor stairways in front of the arch follow the Pre-Qing palace tradition. To sum up, all these details convince us that this building was a Northern Wei palace.

Historically, Pingcheng was the capital of the Northern Wei Dynasty from 398 CE until the capital was moved to Luoyang in 496 CE. Within these hundred years palaces and marvelous architectural structures were built in Pingcheng. However, the ancient capital composition and the four ends of the city wall remained an enigma until recently. This

excavation provides us a great opportunity to answer many questions and to do further studies in this field.

*Special thanks to Prof. Zhang Qingjie, Director of the Archaeology Institute of Shanxi Province, who was the leader of the excavation and sent this news to CIAA.  
(translated by Min Mao )*

**Fellowships for Language Study in Central Asia, South Caucasus, Belarus, Ukraine, and Moldova**

Graduate students and advanced undergraduates are eligible for full and partial fellowships to study on the American Councils for International Education Eurasian Regional Language Program. The program provides participants with the unique opportunity to study virtually any of the languages of the former Soviet Union in an overseas immersion setting.

Academic programs are tailored to the individual student's language level, and provide approximately 20 hours per week of in-class instruction in the target language. Courses in history, literature, and politics are also available for advanced speakers.

Participants are registered for credit at Bryn Mawr College, Pennsylvania. Graduate students receive the equivalent of 15 academic hours for one semester, 30 for the academic year, and 10 for the summer program. Undergraduate students receive the equivalent of 16 academic hours for one semester, 32 for the academic year, and 8 for the summer program. Students with at least two years of college-level instruction in Russian or the host-country language are eligible to apply to the program.

Undergraduate and graduate students seeking financial assistance for the program are automatically considered for Department of State and Department of Education fellowships upon submission of CSS profile forms and other application materials. Substantial financial aid is currently available for spring 2004 programs. The application deadlines are 15 October for the Spring semester; 1 March for the Summer Program; and 1 April for the Fall semester/Academic Year Program.

For more information and an application, please contact: Outbound Programs, American Councils for International Education: ACTR/ACCELS, 1776 Massachusetts Ave., NW, Suite 700, Washington, DC 20036, U.S.A. Tel: +1 202 833 7522; e-mail: [outbound@actr.org](mailto:outbound@actr.org)

**Assistant Professorship in Religious Studies at Wisconsin-Madison, U.S.A.**

The Religious Studies Program at the University of Wisconsin, Madison, is seeking a scholar of Islam and society since 1750 with competence in North Africa, the Middle East, Central Asia, South Asia and/or Southeast Asia, to start the job from 23 August 2004. Expertise in a relevant social scientific discipline and/or history is required. A PhD is required prior to the start of the appointment. Teaching experience is preferred. Applicants should demonstrate pertinent language expertise and concern with

interregional themes such as: transnational religion, religious globalization, Islam and the state, Islam and modernization, Islam and women, and Islam as a proselytizing faith. The successful candidate should be well-versed in appropriate theoretical and methodological approaches.

Those interested in applying should send application letter, *curriculum vitae*, three letters of recommendation, one course syllabus and writing sample (minimum length: article or dissertation/book chapter) to: Charles L. Cohen, Director, Religious Studies Program, University of Wisconsin-Madison, 1A Ingraham Hall, 115 5 Observatory Drive, Madison WI 53706-1397, U.S.A. The application deadline is 15 December 2003. Website: [http://www.ohr.wisc.edu/pvl/pv\\_045997.html](http://www.ohr.wisc.edu/pvl/pv_045997.html)

**South Asian history, language and culture at the University of British Columbia, Canada**

The Department of Asian Studies in the University of British Columbia have begun the process of placing advertisements for a new assistant professor tenure-track position in South Asian history, language and culture. It is expected that the successful candidate will have a doctorate, an outstanding research agenda, excellent knowledge of a South Asian language required for her/his research, and evidence of excellence in scholarship reflected in published or forthcoming works. Applicants are requested to send a letter of application describing their research interests and agenda, a current *curriculum vitae*, and complete transcripts of university-level education, and that they should arrange for three letters of reference to be sent to the Chair, South Asian Search, Dept. of Asian Studies, University of British Columbia, Vancouver, British Columbia, Canada V6T 1Z2. Letters of application and supporting materials can also be sent via e-mail to: [asia.admin@arts.ubc.ca](mailto:asia.admin@arts.ubc.ca) The deadline for applications is 15 December 2003.

**Job at the American Center for Mongolian Studies Office in Ulaanbaatar, Mongolia**

The American Center for Mongolian Studies (ACMS) seeks a Director for their Ulaanbaatar office. ACMS is a consortium of academic institutions and individuals promoting academic research in and exchange with Inner Asia. The ACMS recently received funding from the U.S. Department of Education to open an office and library in Ulaanbaatar, Mongolia. The Director of the ACMS Ulaanbaatar Office and Library will be responsible for assisting in the establishment of the office, hiring of staff and directing the continuing operations of the center. He/she will work directly with the U.S. Director of the ACMS and report to the ACMS Board of Directors. The position will begin on 1 March 2004.

Candidates should have a post-graduate degree (Master's or Ph.D.) from a western institution, and knowledge of the field of Mongolian Studies and the key institutions and individuals working in this field. Experience in Mongolia and the ability to work collaboratively with counterparts in the Mongolian academic and government offices is necessary. The ability to communicate effectively in English is required, and Mongolian language skills are expected. The individual holding this position must

have an entrepreneurial spirit to develop the programs of the organization, possess strong organizational skills and have the ability to plan, develop and carry out multiple tasks. Experience managing an office, writing and overseeing grant applications, conducting field research in Inner Asia, writing reports and newsletters, organizing conferences and academic seminars, and working with academic organizations are assets. The ACMS encourages applications from women and members of minority groups. The ACMS does not discriminate in hiring on the basis of gender, race, national origin, colour, disability or age.

The initial appointment will be for six months, starting 1 March 2004, with a one-year renewal possible beginning September 2004. The position will pay a monthly stipend, plus a housing allowance and round trip airfare. It is designed to allow the holder to conduct academic research part-time during the appointment. The director must remain in residence in Mongolia during the appointment. The position would be appropriate for an academic at the dissertation, post-doctoral or sabbatical stage.

Applicants should submit not later than 15 December 2003, a comprehensive *curriculum vitae*; a cover letter summarizing the motivation and qualification for the position; and a list of references with contact information. Short-listed candidates will be notified, and additional information such as letters of recommendation will be requested at that time. Please submit the application packet or questions to: Charles Krusekopf, US Director, American Center for Mongolian Studies, 900 N. Grand Ave Suite 61596, Sherman, TX 75090, U.S.A. Tel: +1 903 813 2279; fax: +1 903 813 2477; e-mail: ckrusekopf@mongoliacenter.org



'Ten thousand miles without a cloud' is a Buddhist saying meaning the search for a mind clear of doubts. A search that Sun Shuyun made in an incredible journey from her native China, through Central Asia to India and back.

Born in China, Sun Shuyun's incredible journey in Xuanzang's wake is personal, historical, cultural and spiritual, and illuminates China and the enduring beliefs of her people both past and present.

She is now a film and television producer. For the past decade she has been dividing her time between London and Beijing, making documentaries for the BBC, Channel 4 and international broadcasters.

Published by Harper Collins, [www.fireandwater.com](http://www.fireandwater.com)  
at £17.99. ISBN: 0-00-712964-5

## EXHIBITIONS

### 'Tibetan Legacy: Paintings from the Hahn Kwang-ho Collection', British Museum, London, U.K.

A large selection of *thangkas* from the Hahn Kwang-ho collection is on display at the British Museum in London. The *thangkas* range in date from about the 14<sup>th</sup> to the 20<sup>th</sup> centuries, and demonstrate a wide variety of subject matter. On show are *mandalas*, black *thangkas* (usually depicting fierce deities from the Tibetan Buddhist pantheon), Buddhas and *bodhisattvas*, as well as Tibetan lamas and other historical figures. The famous *thangka* of Green Tara from around the late seventeenth to the eighteenth century, exceptional for its size and artistic qualities, was one of the highlights in this otherwise rather mixed selection. The textual panels that accompany the exhibition would have benefited from more careful editing (eg Buddhism entered Tibet in the seventh century, not in the eighth century). Similarly, a more coherent organisation of the *thangkas* themselves and their captions would have been helpful to the general viewer.

A catalogue (priced at £15.90) accompanies the exhibition with an Introduction by Richard Burton of the British Museum.

(MA)

### 'Homage to the Holy: Portraits of Tibet's Spiritual leaders', Rossi & Rossi Gallery, London, U.K.

*Rossi and Rossi* have a selection of thirteenth to nineteenth century Tibetan portrait sculpture on show from 6 – 28<sup>th</sup> November 2003 during Asian Art in London 2003. The sculpture portrays Tibetan Buddhist monks and spiritual teachers, some of whom can be identified by the Tibetan inscriptions accompanying the figures. Although Tibetan portraiture is idealised, which is clear from the *mudras* allocated to the lamas, the physical features are depicted with great attention to detail, thus giving each image, if not a realistic, at least an individual expression. Noteworthy also is the detailing of the textile motifs on the monks' robes, derived from contemporary fabrics. The majority of the sculpture on display was gilded or cast in copper alloy, but there are also four examples made of painted clay (a seventeenth to eighteenth century figure depicting the Great Fifth Dalai Lama, and three lamas from the nineteenth century). The exhibition succeeded in showing an interesting selection of Tibetan portrait sculpture from Tibet's Buddhist past, and the identification of most of the figures places them firmly within their historical context. The exhibition is accompanied by a catalogue.

For further information see the website: [www.asianart.com/rossi](http://www.asianart.com/rossi)

(MA)

**'Chinese Printmaking Today'**

**Pearson Gallery, The British Library, London, U.K.**

This is a large-scale survey of woodblock printing by leading Chinese artists. Containing approximately 200 prints that were mostly produced between 1980 and 2000, this interesting and informative show impresses on various levels, literally and figuratively. The entry to the main floor of the exhibition provides an introduction that credits the rebirth of Chinese woodblock printing in the twentieth century printing to the efforts of the noted author Lu Xun and his Modern Woodcut Movement of the 1920s and 1930s. Stepping down to the main floor, the visitor is greeted by a burst of printed imagery in diverse proportions, themes and colour schemes. The exhibition provides significant background information. There are general explanations of major influences on contemporary Chinese printmakers from political legacy to vernacular traditions, and each work is described by its own full caption. In addition, spaced around the exhibition are video interviews with some of the artists, including some who describe their treatment during the Cultural Revolution, and audio stations for listening to an eclectic display of contemporary Chinese music. Works in this exhibition belong to the Muban Foundation, (*muban* is 'woodblock' in Chinese) founded by Christer von der Burg and the late Verena Bolinder-Müller in 1977. In the Pearson Gallery show, the infinite possibilities of printed styles produced in a wide range of innovative techniques and artistic flare assure visitors that the art of Chinese printmaking today is very much alive.

Chinese Printmaking Today is on view from 7 November 2003 until 7 March 2004. Admission is free. For further information, contact Beth McKillop, Tel: +44 207 412 7332, e-mail: [beth.mckillop@bl.uk](mailto:beth.mckillop@bl.uk) or see the Library website: [www.bl.uk](http://www.bl.uk)

(KMR)

**'The Silk Road: Trade, Travel, War and Faith'**

**An exhibition at the British Library in collaboration with the British Museum, U.K.**

Priceless and rarely seen Silk Road treasures from archaeologist Aurel Stein's collection - considered one of the richest in the world - will go on display alongside key items from around the globe in a major new exhibition.

Stein fought fierce rivalry at the turn of the century for more than three decades in the race to uncover long-lost multi-cultural civilizations which had lain buried for up to two thousand years in tombs, tips and temples beneath the desert sands of Eastern Central Asia. The Silk Road: Trade, Travel, War and Faith at the British Library brings together Stein's seldom seen Central Asian manuscripts, paintings, objects and textiles with other fascinating artefacts scattered among museums in China, Japan, Germany and France.

Over 200 Stein manuscripts, paintings, textiles and other objects will be on show from the Library's own Stein collections, as well as from the British Museum, the Victoria and Albert Museum, and the National Museum, New Delhi.

Highlights include the oldest dated printed book in the world - the Diamond Sutra of 868 AD. This will be on public display in its original form for the first time in a century, restored following six months' delicate conservation work at the British Library.

Another unique exhibit, the earliest manuscript star chart in the world, is also being newly restored by British Library conservators and researched by French and Chinese astronomers for this exhibition. It will be displayed along with modern maps of the sky to show the accuracy of Chinese astronomy. Other highlights include over 40 of the delicate ninth and tenth-century silk paintings from Dunhuang, third and fourth-century letters in ingenious wooden envelopes in Indian languages with Chinese and Greek seals from the ancient Silk Road kingdom of Khotan, and a selection of the idiosyncratic tomb models and monsters from the seventh and eighth century cemetery at Astana near Turfan.

The Library's exhibition will take the visitor on a journey eastwards from Samarkand to Turfan, stopping at major towns on the Southern Silk Road - Khotan, Niya, Miran and Dunhuang. In the course of their journey the visitor will not only be immersed into the landscape, history and cultures of the Silk Road, but also learn something of everyday concerns of people living along the route. These are concerns which are timeless to the human condition and the exhibits range from anti-war poetry, court documents to reclaim land from squatters and prayers to assuage deaths from the plague, down to a letter apologising for getting drunk and behaving badly at a dinner party.

Conveying the richness of the peoples and their cultures will be just as important as showing the richness of Silk Road objects. Many of the exhibits will be everyday items, discarded in desert rubbish tips as people moved away from contracting oases: broken mouse traps, worn-out shoes and obsolete tax documents and contracts. Stein was among the first to recognize the importance of saving and recording everything from an archaeological dig, however small or insignificant it may seem. As he wrote: 'The dwelling places, shrines, etc., of those ancient settlements had, no doubt, before the last desert sand finally buried them, been cleared by their inhabitants and others of everything that possessed intrinsic value. But much of what they left behind, though it could never tempt the treasure-seekers of succeeding ages, has acquired for us exceptional value. The remains of ancient furniture such as the wooden chair reproduced on p.356; the shreds of silks and other woven fabrics; the tatters of antique rugs; the fragments of glass, metal and pottery ware; the broken pieces of domestic and agricultural implements, and the manifold other relics, however humble, which had safely rested in the sand-buried dwellings and their deposits of rubbish - these all help to bring vividly before our eyes details of ancient civilisation that without the preserving force of the desert would have been lost for ever.'

The final section takes the visitor away from the ancient Silk Road to the present day telling the story of Stein's archaeological work and what has happened since to the objects he dug from the desert sands. It will showcase the conservation and digitisation work of the British Library, emphasizing how international collaboration is making these collections accessible to all worldwide.

**'Christian Angels on the South China Coast'**

**Brunei Gallery, School for Oriental and African Studies, London, U.K.**

This exhibition consisting of photographs investigates the extensive collection of Nestorian tombstones from the city of Quanzhou in Fujian province in South China. The tombstones are dated to the Mongol Period of the 13<sup>th</sup> and 14<sup>th</sup> centuries and are housed in the Quanzhou Maritime Museum. They have inscriptions and their iconography shows connections with the art of Chinese Buddhism and Seljuk and Mongol art. The exhibition will be open from 7 – 27 May 2004. (See p. 33 of this Newsletter for further details.)

**'Seeing Lhasa: British Depictions of the Tibetan Capital 1936-1947'**

**Pitt Rivers Museum, University of Oxford, Oxford, U.K.**

This small exhibition in the foyer of the museum (the link from the Oxford University Museum of Natural History through which the visitor must pass to gain access to the Pitt Rivers Museum) is a fascinating glimpse of and link to the former riches of ritual life in Tibet before its assumption into the P.R.C. as an autonomous region. This aspect of the exhibition is emphasised by the fact that at its entrance hangs a frame of richly brocaded silk in the typical Tibetan colours of red and yellow, but with a void in the middle where the painting of a religious image, or *thangka*, might be expected. Through this 'window' the visitor looks onto a rare colour photograph (taken by Hugh Richardson) of the Potala Palace at festival time with the giant *thangkas* unfurled down its special image wall. The spiritual dimension is further enhanced by the fact that, as in many Tibetan temples, the museum's columns within the foyer are swathed in the same red silk brocade used to frame the *thangka*-like view. Many of the photographs portray foreigners posing in their strange surroundings, but many others show us the riches of local cultural and spiritual life. Nowhere is this more evident than in the loop of ciné film clips, many in colour, which enable the viewer to experience fully not only the stately movement of monks' dances and the circumambulations of the Jokhang but also the vivid colour of costumes and jewellery as worn by spiritual and lay men and women.

The exhibition continues until November 2004. Entry is free and the museum is open Monday-Saturday 12.00-16.30, Sunday 14.00-16.30. For further information contact: The Pitt Rivers Museum, South Parks Road, Oxford OX1 3PP, U.K. Tel: +44 (0)1865 270938; e-mail:kate.white@prm.ox.ac.uk; website:<http://www.prm.ox.ac.uk/tibet.html>

(HAS)

**'Chine, l'énigme de l'homme de bronze: Archéologie du Sichuan (XII<sup>e</sup>-III<sup>e</sup> siècle J.-C.)'**

**Hotel de Ville, Salle Saint Jean, Paris, France**

This exhibition, which runs through 28 January 2004 is installed in a maze like construction of small darkened hallways with lighting concentrated on each case or sculpture is a dramatic display of bronzes from the Bronze Age site of Sanxingdui,

Sichuan, P.R.C. On display are monumental bronze masks, intricately designed bronze vessels, tiny representations of personages offering vessels or paying homage with forked daggers. Several of the famous heads are presented together in the round, creating an opportunity to see all aspects of each piece. In addition to artefacts from Sanxingdui are pieces from Pengzhou Zhuwajie and a number of other Sichuan province sites. Several incised bronze *ge* blades and a selection of jade and harstone axes are also displayed. Together, these artefacts present the story of bronze age and iron age Sichuan in all its brilliant and enchanted splendour.

(KST)

**'Confucius: At the Dawn of Chinese Humanism'**  
Musée National des Arts Asiatiques-Guimet, Paris, France

Organised as part of the France China Cultural Exchange, this exhibition concentrates on the time of Confucius (born 551 BCE) and the legacy of his philosophy. Included in the display are Warring States bronzes, a Chu kingdom elaborately incised *dou* in the shape of a duck, a complete jade pendant set and other rock crystal beads. The life of Confucius is represented by stone tablets from his home town of Qufu. His legacy is demonstrated by scrolls from the time of the Wanli Emperor (1573-1619) depicting a series of sacred scenes from the life of Confucius. Each room of the gallery is dedicated to a particular time or subject of the cult of Confucius. Portraits of venerable men painted in the Ming dynasty, and finally Qing dynasty court robes and insignia all lead the viewer on a journey of the impact one man's teachings have had on China. The exhibition concludes with early twentieth century photographs of Qufu and a large-screen video of the historic places in the philosopher's home town. In its entirety the exhibition and chronicled display offers the viewer an education in the man, his lifetime and his influence on two millennia of secular organization.

This exhibition is on view through 29 February 2004, Musée National des Arts Asiatiques-Guimet, 6 place d'Iéna, 75016 Paris, France.

(KST)

**'The Sublime and the Ascetic in early sculptures from India'**  
Museum für Indische Kunst, Berlin, Germany

The exhibition *Anmut und Askese. Frühe Skulpturen aus Indien* opened on 18 September 2003 and will be on display until 4 January 2004. Some of the most well-known examples of early Indian sculpture of the Mathura school of art from the public collections of the Government Museum, Mathura, State Museum, Lucknow and the National Museum, New Delhi, in India, can be seen in this small exhibit which is a 'must see' for lovers of Kuśāṇa and Mathura art. Important sculptures include the very early relief of the *lokapālas* making offerings to the Buddha from Isāpur, the *kapardin* type Buddha stele of the Year 32 from Ahicchatrā with Vajrapāni and possibly Padmapāni as attendants, the tympanum from Jamalpur, the meditating Siddhārtha from Ganeśrā, the inscribed seated Buddha draped in Gandharan style drapery from Śrāvasti, the Gupta style standing Buddha in buff sandstone from

Govindnagar in Mathura, a Sārnāth headless preaching Buddha and the exquisite Buddha head from Chamunda Tila in classic Gupta style. The monumental ascetic figure from Nadan which might be the image of Nārāyaṇa, a relief showing a *śivalinga* being worshipped by figures dressed in Scythian type clothing, the Jaina *āyāgapata* (tablet of homage) of Śivayaśā, the standing Kārttikeya of Year 11 from Kankāli Tila, and a beautiful headless Viṣṇu torso of the Gupta period from Jaisinghpura, are among some of the famous sculptures on display. Some important images from the site of Maholi can also be seen, such as the large seated Buddha, the large standing headless torso of a bodhisattva, and the meditating Siddhārtha surrounded by lay worshippers. There are also delightful architectural elements such as parts of gateways and decorated railing pillars and a very interesting male head carrying an inscribed bowl from Jamnabagh as well as the well-known *yakṣa* carrying a bowl from Govindnagar. Though the majority of the pieces are from the Mathura region, some important comparable sculptures from sites such as Bharhut, from where we can see a stūpa covered with palm imprints, and the railing pillar showing the *nāga* Muchalinda protecting the Buddha from Pauni as well as a couple of reliefs from Nagarjunakonda are exhibited. The show is beautifully arranged with excellent lighting so that it is possible to walk around the sculptures and admire them from all directions. This is particularly the case with the Laksmī standing over overflowing pots from Jamalpur in Mathura where the back is perhaps even more beautiful than the front, decorated as it is with lotus flowers emerging out of a pot with two peacocks sitting amidst the flowers. For example, I never realised before that the Śiva Pārvatī image was carved identically on both sides showing the couple standing arm in arm with their respective animal vehicles. Labels in both German and English make this exhibition very user-friendly.

A catalogue titled *The Sublime and the Ascetic in early sculptures from India* with an introduction and entries written by R.C. Sharma and J.E. Dawson and published by Philipp von Zabern, Mainz, accompanies the exhibition. It is available for €15.50 at the museum. Address: Museum für Indische Kunst, Lansstraße 8, 14195 Berlin, Germany. Tel: 8301 361; fax: 8301 502; e-mail: mik@smb.spk-berlin.de; website: www.smpk.de The exhibition is open from Tuesday to Friday from 10am – 6pm; Sat-Sun from 11 – 6pm; Monday closed.

(MG)

**'Ganesha. Der Gott mit dem Elefantenkopf'**  
Ethnologisches Museum, Berlin, Germany

This small exhibition has travelled from the Museum Rietberg, Zurich, to Berlin and will be on show until 1 February 2004. A wealth of ancient and modern artefacts have been used to show the continuing importance and popularity of the worship of this elephant-headed deity. Sculptures from South and Southeast Asia of all periods, paintings on cloth, wood and paper, exquisite Rajput and Pahari miniatures and modern clay images, wall hangings and ritual objects and household shrines are included in the display. A film on the Ganapati festival in Pune recreates the heady atmosphere around such worship, while Amar Chitra Katha comic strips on the story behind Ganesha's elephant head provides more information to the viewer. A photographic display of Ganesha images from Bali accompanies this exhibition.

Address: Ethnologisches Museum, Lansstraße 8, 14195 Berlin, Germany. The exhibition is open from Tuesday to Friday from 10am – 6pm; Sat-Sun from 11 – 6pm; Monday closed.

**'Das Göttliche und Gegenwärtige. Feste und Rituale im östlichen Indien'**  
Ethnologisches Museum, Berlin, Germany

This is an interesting little exhibition of photographs of rituals connected with agriculture and notions of fertility as embodied in the worship of the Goddess Lakṣmī and other local deities in rural Orissa, India. It can be seen at the Ethnologisches Museum, Lansstraße 8, 14195 Berlin, Germany.

**'Kunst an der Seidenstraße. Faszination Buddha'**  
Bucerius Kunst Forum, Hamburg, Germany

This exhibition illustrated the emergence and spread of Buddhist art during the first millennium CE from present day Pakistan and Afghanistan to the western regions of China. Most of the objects shown were brought back from the German expeditions to Central Asia and were on loan from the Museum für Indische Kunst, Berlin. The exhibition took place from 17 August until 12 October 2003 in Hamburg, Germany. A catalogue with the same title as the exhibition is available priced €22.80.

**'The Quintessence of Clay Figurines from Chang'an: The Origin of Swift Horse and Beautiful Women'**  
Miho Museum, Shigaraki, Shiga, Japan

The pottery figurines from the pre-Han to Yuan periods in this exhibition highlight the swift horses and beautiful women from the West that fascinated the ancient Chinese.

This exhibition will open on 16 March 2004 and close on 10 June 2004. For further information see the Museum website: [www.miho.jp/](http://www.miho.jp/)

**'Salvation: Images of the Buddhist Deity of Compassion'**  
Los Angeles County Museum of Art, Los Angeles, California, U.S.A.

The Los Angeles County Museum of Art (LACMA) celebrates the importance of Avalokiteshvara also known as *Guanyin*, *Kwanum*, and *Kannon* across Buddhist Asia. This deity, the primary source of Buddhist salvation, was the subject of extraordinary works of devotional art in various forms across many cultures. The focus of the exhibition is five major sculptures from LACMA's permanent collection installed on a traditionally-inspired altar-like platform. Spanning 1,500 years, these works represent the finest creative achievements of ancient Pakistan, Central Asia, China, Japan, and Tibet, and are executed in stone, stucco, wood, and gilt bronze. Also included are 15 small gilt bronze sculptures dated from the late seventh century to the

nineteenth century installed in the traditional style of Buddhist temple shrines, as well as three important paintings from LACMA's collection that illustrate canonical forms in China, Japan, and Tibet.

This exhibition runs through 5 July 2004, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036, U.S.A., website: <http://www.lacma.org>

**'Drawing on Faith: Ink Paintings for Korean Buddhist Icons'**  
Los Angeles County Museum of Art, Los Angeles, California, U.S.A.

The exhibition features a group of rare Korean Buddhist paintings created as models for devotional imagery over the past 300 years. The works include details, individual figure studies, and complex compositions dedicated to divinities that were extremely popular in Korean Buddhism of the Choson dynasty (1392-1910). Most are brushed in ink on paper. All relate to the process of creating wall paintings for Korean Buddhist temples and thus reflect a valued, conservative artistic tradition governed by models. These preparatory sketches inspired underdrawings, which were then glued behind silk, cotton, or hemp, the visible lines guiding the definition of forms, folds, and surface patterns. All stages in the creative process are illustrated in the exhibition.

The exhibition is on view through 11 February 2004, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036, U.S.A., website: <http://www.lacma.org>

**'The Art of Rice: Spirit and Sustenance in Asia'**  
UCLA Fowler Museum of Cultural History, Los Angeles, California, U.S.A.

The Art of Rice explores the extraordinary cultural significance of rice as reflected in Asian visual arts. Based on the interdisciplinary work of an international team of twenty-two scholars, artists, and other specialists, the exhibition includes more than 250 objects from thirteen nations - ranging from ancient ceramics, gilded screens, masterful sculptures and rare textiles, to contemporary paintings and popular religious depictions - that introduce audiences to a striking range of rice-related artistic expression while investigating issues of philosophy, religion, history, politics, and economics.

This exhibition opened in October, and runs through 11 April 2004. For details of the address and other information please refer to the Fowler Museum website: [www.fmch.ucla.edu](http://www.fmch.ucla.edu)

**'Tibet: Treasures from the Roof of the World'**  
Bowers Museum, Santa Ana, California , U.S.A.

The landmark exhibit will feature more than 200 priceless objects drawn exclusively from collections in the Tibetan capital of Lhasa and from the Dalai Lama's magnificent residence at the Potala Palace, as well as the recently-established Tibet Museum. Stunning examples of Tibetan sculpture, painting and textiles, as well as

ritual Buddhist objects and beautifully-crafted pieces made for Tibetan nobility, will reveal both the religious underpinnings of this great world culture and the exceptional nature of Tibetan arts.

The exhibition is on view through 31 May 2004. The Museum is located at 2002 N. Main Street, Santa Ana, CA, U.S.A., website: <http://www.bowers.org>

**'Heaven and Home: Chinese Art of the Han Dynasty from the Sze Hong Collection'**  
Denver Art Museum, Denver, Colorado, U.S.A.

An exhibition featuring objects to accompany the deceased into the afterlife. Mountain-shaped jars depict celestial realms inhabited by spirits and mythical creatures, models of household buildings such as a granaries and wellheads were intended as dwellings for the deceased and were intended to provide food and water; sculptures of watchdogs and domestic fowl and various vessels and containers for food offerings complete an ensemble reflecting daily life in the first and second centuries CE.

The exhibition will open on 7 February 2004, website: [www.denverartmuseum.org](http://www.denverartmuseum.org)

**'Learned Lamas: The Teacher in Tibetan Art'**  
Philadelphia Museum of Art, Philadelphia, Pennsylvania, U.S.A.

The installation brings together a selection of expressive and powerful works to explore this unique portrait tradition, one that reveals the interplay between the flaws of being human and the vision of the ideal.

The exhibition is on view until 29 February 2004, 26th Street and the Benjamin Franklin Parkway, Philadelphia, PA 19130, U.S.A. Tel: +1 215 763 8100; fax: +1 215 236 4465; e-mail: [pr@philamuseum.org](mailto:pr@philamuseum.org)

**'Byzantium: Faith and Power (1261–1557)'**  
Metropolitan Museum of Art, New York, New York, U.S.A.

This major international loan exhibition will demonstrate the artistic and cultural significance of the last centuries of the state that called itself 'the Empire of the Romans.' Donor portraits will introduce the peoples of this world, with the importance of the era primarily being demonstrated through the arts created for the Orthodox church and for the churches of other East Christian states that aspired to be the heirs to the empire's power. The impact of its culture on the Islamic world and the Latin-speaking West will also be explored—especially the influence of the Christian East on the development of the Renaissance. The exhibition will begin in 1261, when the capital Constantinople was restored to imperial rule, and will conclude in 1557, when the empire that had fallen to the Ottoman Turks in 1453 was renamed Byzantium—the name by which it is still known today.

The exhibition opens 23 March 2004, and runs through 4 July 2004. In connection with the exhibition, a major symposium on 'Byzantium: Faith and Power' will be held at the Metropolitan Museum from Friday, 16 April to Sunday, 18 April. The event will include scholarly presentations and a concluding performance. For more information, contact Tel: +1 212 570 3710; e-mail: lectures@metmuseum.org

**'Luxury Arts of the Silk Route Empires'**  
Arthur M. Sackler Gallery, Washington DC, U.S.A.

Eighty-two examples of metalwork and ceramics drawn from the collections of the Sackler Gallery and Freer Gallery of Art illustrate the effect of the multicultural interaction of the arts between the first and seventh centuries CE. For more information see the website: [www.asia.si.edu/exhibitions](http://www.asia.si.edu/exhibitions)

**'Draped in Dragons: Chinese Court Costume'**  
Museum of Fine Arts, Boston, Massachusetts, U.S.A.

Drawn primarily from the museum's collection and supplemented by significant loans from local private collections, examples of the *jifu* (dragon robe) and other types of imperial dress will be displayed with costume accessories, portraits, furniture and textiles to provide a rare glimpse into the magnificence of the Chinese imperial court of the Qing period. The show will highlight official robes and accessories worn within the court and outside by civil and military officials and will also include a complete ensemble worn by a late Qing period official of the sixth civil rank - his *jifu*, surcoat and hat will be exhibited as they were worn. These official court garments will be displayed with an 1844 portrait of the Imperial High Commissioner Qi Ying who wears similar robes appropriate for a first rank official.

Exhibition opens 3 December 2003 and runs through 2 May 2004. For further information see the Museum website: [www.mfa.org](http://www.mfa.org)

**'Asian Games: The Art of Contest'**  
Asia Society, New York, New York, U.S.A.

An exhibition exploring the history of games in Asia through the games themselves, from as early as the Bronze Age, as well as paintings and prints which depict people playing games. Featured will be children's games including materials such as dolls and toys; games of skill such as board games of *liubo*, *weiqi*, *xiangqi* and chess; games of chance in which divination and gambling feature; and physical games and contests such as archery and polo. Examples of games and their depictions will be used to explore a range of fascinating issues, such as the transmission of games across Asia and to Europe; the changing roles of games as they were adopted into new cultural contexts; the role of leisure in pre-modern Asian societies and how power, class and gender are reflected in games and games playing; the intellectual, moral, and spiritual associations of particular games and the notion of games as reflecting moral and cultural refinement or debasement; attitudes towards children and their

development as seen through games playing; and games as competition and analogues of warfare.

Scheduled to open in October 2004. For information on exhibitions and other events at the Asia Society, please see the website: [www.asiasociety.org](http://www.asiasociety.org)

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## CONFERENCES

### Conference Reports

#### 'Power, Wealth and Art: The Mongol Patronage of Tibetan Culture' Circle of Himalayan and Tibetan Studies, SOAS, University of London, U.K.

The Circle of Tibetan and Himalayan Studies symposium on the Mongol patronage of Tibetan culture took place at SOAS on 8 November 2003. The symposium covered the history of the Mongol polity in Tibet, and the resulting Mongol patronage of Tibetan arts and culture. The papers at the symposium were: Professor Ernesto Lo Bue (University of Bologna, Italy), 'The Mongols and Tibet: A Historical Introduction'; Professor Katherine Anne Paul (Philadelphia Museum of Art, U.S.A.), 'Tibetan Foundations-Mongolian Permutations: Examples from the Philadelphia Museum of Art'; Professor Zhao Feng (China National Silk Museum, Hangzhou, P.R.C.), 'Analysis of Three Groups of Mongol Textiles from Tibet'; Mr. Steven Kossak (The Metropolitan Museum of Art, New York, U.S.A.), 'The Changing Styles of Tantric Jewellery in 11<sup>th</sup>-15<sup>th</sup> Century Tibetan Painting: A Yuan connection'; Professor Leonard van der Kuijp (Harvard University), 'Mongol Patronage and the Holy Images of Sa skya Monastery of the Era of 'Phags pa (1235-80)'.

#### 10<sup>th</sup> International Association for Tibetan Studies Seminar St Hugh's College, Oxford University, Oxford, U.K.

This multidisciplinary conference, which took place between 6 and 12 September 2003, was convened by Dr. Charles Ramble of Oxford University, and was sponsored by the Aris Trust Centre.

The conference was organized into 33 panels and sections, addressing all aspects of Tibetan studies: Art and Architecture; Bibliographic Resources; Bhutan; Bon and Zhang-zhung; Buddhism Beyond the Monastery; Canonical Transmission; Development; Eminent Figures; Future Directions in Information Technology; Gender Issues; Gesar; Heroes and Heroines: History, Morality and Nationality; Identity and Change: Along the Margins; Language; Literature; Medieval Tibeto-Burman Languages Symposium II; Monasteries; Medicine; Old Tibetan Studies; Philosophy; Religion, Politics and Social Life in the seventeenth and eighteenth Centuries; Rising from the Ashes: The Phyi-dar Before the Mongols; Ritual, Ceremony and Performance; Social Order; Tantra and rNying-ma-pa; Tibet and Its Neighbours; Tibet and Modernity; Tibetan Empire; Tibetan-Mongolian Interface; Trans-disciplinary Research; and Western Tibet.

Among the speakers were Mark Aldenderfer, whose paper 'Archaeological Excavations at a Pre-Buddhist Residential Site in Far Western Tibet' focused on a stela, used in ritual practice, found at Dindun in 1999/2001; Yael Bentor, who presented a paper entitled 'Transforming Ordinary Birth, Death and Intermediate State into the Three Bodies', discussing issues pertaining to arguments of the dGe-

lugs-pa tradition; José Ignacio Cabezón, whose study 'Toward a History of Se ra Monastery: The Early Years', presented a reconstruction of the first 130 years of the monastery's history, from c.1419 to c.1550; John Clarke, who delivered a paper entitled 'Non-sculptural Metalworking in Eastern Tibet c.1930-1959', focusing on metalwork produced in Kham, including the famous metalworking centre Derge; Isrun Engelhardt, whose study 'Mishandled Mail: The Strange case of the Reting Regent's letters to Hitler' examined the implications and political consequences of two letters written by the Reting Rinpoche, Regent of Tibet, to Adolf Hitler in March 1939, during the Ernst Schaefer expedition to Lhasa; and Losang Rabgye, whose paper, entitled 'Engendering Tibet: Nation, Narration and the Woman's Body in Diaspora', addressed the effects of the post-1959 diasporization on Tibetan women, from an ethnographic perspective.

In addition, other featured speakers included Cathy Cantwell ('Preliminary Reflections on the *Phur bu mya ngan las 'das pa'i rgyud chen po*, in the *rNying ma'i rgyud 'bum*'); Dorjee Wangchuk ('Ways of Oath-taking and Promise-making in Tibet'); Zara Fleming ('The Ritual Significance of *Zan par*'); Sarah Fraser ('Artistic Practice in Amdo's Tibetan Workshops: The Relationship between Medieval and Modern Traditions'); Janet Gyatso ('Mapping the Body with Buddhism: Shifting Fortunes of the Tantric Channel System in Tibetan Medical Anatomy'); Amy Heller ('The Manuscripts of *gNas gsar Gompa*; Pijor Village, Dolpo: 11<sup>th</sup>-14<sup>th</sup> Century Cultural History'); Christian Luczanits ('On the Iconography of Thangkas Dedicated to the *Vajradhatumandala*'); Irmgard Mengele ('New Discoveries about the Life of Chos-dbyings-rdo-rje, the Tenth Karma-pa of Tibet, 1604-1674'); Christiane Papa-Kalantari ('The Ceiling Paintings at Nako c.12<sup>th</sup> Century, a Trans-regional Artistic Phenomenon'); and Tashi Densapa ('Sikkim's Namgyal Institute of Tibetology: Its Origins and Current Activities').

Further information can be found at the IATS X website: [www.wolfson.ox.ac.uk/iats](http://www.wolfson.ox.ac.uk/iats)

Lindsay Zamponi,

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#### Recent Research on Medieval Sogdiana

Ashmolean Museum and Corpus Christi College, Oxford University, Oxford, U.K.

This conference was held on 8 and 9 November 2003 at Oxford. On 8 November, Dr Luke Treadwell (Ashmolean Museum and Oriental Institute, Oxford), the main organiser of the conference chaired the morning session at the Headley Lecture Theatre of the Ashmolean Museum. The first speaker was Dr Aleksandr Naymark (Hofstra University, New York) who discussed 'The political history of early Islamic Sogdiana (705-750): The numismatic evidence'. This was followed by the paper by Professor Alistair Northedge (Sorbonne, Paris I) who lectured on 'The Sogdians in Samarra'. Dr Etienne de la Vaissière (Ecole Pratique des Hautes Etudes, Paris) next spoke about 'Chakir and ghulam: the origins of the mamluk institution', which was followed by a lively discussion before lunch. The afternoon session was chaired by Professor Robert Hillenbrand (Edinburgh University). The first speaker was Dr Frantz Grenet (Centre National de la Recherche Scientifique, Paris), who presented a paper entitled 'The Afrasiyab 'Ambassadors' painting: The present state of the

discussion'. This was followed by the lecture 'Gods, demons, heroes and ordinary people in the art of Panjikent' by Professor Boris Marshak (Hermitage Museum, St. Petersburg). After a tea break, the afternoon continued with a paper by Dr Yuri Karev (Russian Academy of Sciences: Mission archéologique franco-ouzbeque à Samarcande) entitled 'Recent discoveries of Qarakhanid paintings in Samarcande'. The session ended with the paper 'Rich and poor citizens of Panjikent' by Dr Raspopova (Hermitage Museum, St. Petersburg).

On 9 November, all conference speakers and a select group of specialists met in a closed session in the morning in Corpus Christi College for further informal discussions of the papers and to exchange information on the current state of research relating to medieval Sogdiana. It was chaired by Professor James Howard-Johnston (Corpus Christi College, Oxford). The sponsors of this conference were The British Institute for Persian Studies, The Centre for the Study of Greek and Roman Antiquity (Corpus Christi College, Oxford), The Ashmolean Museum and the Oriental Institute, Oxford. It was agreed to organise regular conferences on ancient Sogdiana in the future in Oxford.

(MM)

**The Life of the Buddha: New Directions in Research**  
McMaster University, Hamilton and University of Toronto, Canada

This three-day symposium considering the latest researches on the life of the Buddha took place between 23 – 25 October 2003. On 23 October, papers presented at McMaster University, Hamilton were John Strong (Bates College), 'The life of the Buddha in the imagination of European scholarship'; Phyllis Granoff (McMaster University), 'Telling the life of the Buddha in Indian Buddhist texts: Selective emphases and omissions'; Gregory Schopen (UCLA), 'Celebrating odd moments: The biography of the Buddha in some Mulasarvastivadin cycles of religious festivals'; Hubert Durt (International College for the Advanced Study of Buddhism, Tokyo), 'On the selection of the episodes of the Buddha in the Chinese Buddhist anthologies of the 6<sup>th</sup> century'; Hank Glassman (Haverford College), 'The influence of popular hagiographic traditions on Shaka no Hon-ji'; Koichi Shinohara (McMaster University), 'Stories of omniscience: The life of the Buddha as a model for biographies of Chinese monks' (*read in absentia*); and Robert Brown (UCLA), 'The incredible shrinking story: Buddhist narrative tradition in Indian art.'

On 24 October, the conference moved to the University of Toronto, Mississauga where the following papers were presented: Kurt Behrendt (Temple University), 'The iconic nature of Gandharan narrative sculpture and the bodhisattva Sakyamuni'; Eugene Wang (Harvard University), 'Biography and spatiality: Visual logic of medieval Chinese representation of Buddha's life stories'; Pia Brancaccio (Drexel University), 'The construction of a visual biography of the Buddha: The beginnings at Bharhut'; Anna Maria Quagliotti (Rome and Naples), 'Siddhartha's cutting of the hair and its meaning in Buddhist art'; Madhuvanti Ghose (Ashmolean Museum), 'Buddha or Bodhisattva? The case of an unpublished stele from Mathura'; James Egge (Eastern Michigan University), 'Physical boundaries and bodily control in Pali accounts of the Buddha's awakening and final nirvana'; and Kurtis Schaeffer

(University of Alabama), 'Putting hagiography in place: Tibetan narratives of Buddha's acts at vajrasana.'

The last session on 25 October was also at the University of Toronto, Mississauga, and included papers by Sonya Quintanilla (University of California at Irvine), 'Conscious omissions and rare inclusions: Buddhist monks and nuns in early Indian art'; Doris Srinivasan (independent scholar), 'From Roman *Clipeata Imago* to Gandharan image medallion and embellishment of the parinirvana legend'; and MaxMoerman (Barnard College), 'The life of the death of the Buddha: the parinirvana in Japanese iconography'.

**'Cultures of the Silk Road and Modern Science'**

Institute of Central Asian Culture, Ryukoku University Sichijo Omiya Simogyo, Kyoto, Japan

Papers at this conference (8-13 September 2003) included Dr. Peter Zieme, 'Cooperative Turfan studies between Japanese and German scholars'; Prof. Kudara Kogi, 'The Buddhist Society on the Northern Route'; Cordula Gumbrecht, 'Albert Grünwedel's sketch book of Sangim, Turfan'; Zsuzsanna Gulacs, 'Narrowing the dates of Manichaean pictorial art: Evaluating Scientific, Historical and Artistic Evidence'; Christiane Reck, 'Some remarks on the Manichaean fragments in Sogdian script in the Berlin Turfan Collection'; Werner Sundermann, 'The Sogdian translation of the *Mahayana Mahaparinirvana-sutra*'; Rong Xinjiang, 'The System of Chinese Monasteries in the Western Regions under Tang'; Lore Sander, 'Brahmi Scripts in the Schøyen Collection and their relation to those of the Silk Routes'; Prof. Irisawa Takashi, 'Buddhist Arts in Kucha'; Radha Banerjee, 'Hindu deities in Xinjiang and Chinese Buddhist monuments: some observations'; Huo Xuchu, 'A study on the images of Vajrapani in the murals of Kucha'; Mariko Walter, 'The relationship between Tokharian and Chinese Buddhism in the Silk Road'; Mariner Padwa, 'Persons and places within the Niya site: Some basic associations'; Toshio Ito, 'The ruins of Loulan, Miran and Qarkilik'; Mark Barnard, 'Conservation of the Gandharan scrolls held within the British Library'; and S.P.Singh, 'Material technique and conservation of Central Asian Stuccos - a case study'.

For further information contact: Institute of Central Asian Culture, 600-8263 Ryukoku University Sichijo Omiya Simogyo, Kyoto, Japan. Tel: +81 075 343 3311 (Ext. 5078); fax: +81 075 344 0345; e-mail: [saiiki@et.ryukoku.ac.jp](mailto:saiiki@et.ryukoku.ac.jp)

### Forthcoming Conferences

#### **'Cultural Heritage and Indian Art: Continuity in Change'**

Department of Ancient Indian History, Culture and Archaeology, Panjab University, Chandigarh, India, 16-18 February 2004

This international seminar is being organized by Prof. Ashvini Agrawal. The seminar aims to explore the continuities and discontinuities that characterize Indian art as clearly reflected in the wide array of its exquisite sculptural, architectural and artistic heritage. The seminar wishes to promote debate and discussion on how Indian art has succeeded in reconciling the ancient and the modern; how it has become the touchstone for the 'rediscovery' of contemporary society. Continuity and change in traditions, styles, notions of the self, symbolism, construction of meaning, philosophical traditions as reflected in Indian art, sculpture, painting and architecture would be pertinent issues for discussion. The seminar will be divided into seven 'sub-themes' of architecture (proto-historic to the Gupta period), sculpture (pre-historic to the Gupta period), painting (pre-historic, pottery, murals, manuscripts, miniatures), impact of art on culture and vice versa, architecture (post-Gupta to early Medieval period); sculpture (post-Gupta to early Medieval period), and the cultural impact on art and vice versa.

Scholars interested in participation are requested to register as early as possible. The last date for registration is 31 December 2003. Registration fees: International (U.S.\$150); National (Rs. 800). Please mail registration and accommodation request form, registration fee and the accommodation booking amount (by Demand Draft payable at Chandigarh) to: Prof. Ashvini Agrawal, Chairperson, Dept. of Ancient Indian History, Culture and Archaeology, Arts Block II, Panjab University, Chandigarh 160014, India. e-mail: [aihca\\_pu14@hotmail.com](mailto:aihca_pu14@hotmail.com) or [ashi\\_18@glide-mail.com](mailto:ashi_18@glide-mail.com)

#### **Mongolian Studies panel at the Association of Asian Studies**

**Town and Country Hotel, San Diego, CA, U.S.A., 4-7 March 2004**

The Mongolia Society and the American Center for Mongolian Studies (ACMS) invite panel participants for one or more Mongolian studies panels to be held in conjunction with the 2004 Association of Asian Studies (AAS) annual meeting, which will be held at the Town and Country Hotel in San Diego, on 4-7 March 2004. The deadline for submission of abstracts is 1 December 2003. The abstract must contain the title of the paper and be no more than 300 words. Participants of accepted abstracts will have 20 minutes to present each paper, including five minutes of discussion. The exact time and date of the panels will be announced as plans are formalized. All panel participants must be members of the Mongolia Society or ACMS. Please submit abstracts to: Prof. Charles Krusekopf, Dept. of Economics and Business, Austin College, 900 N. Grand Ave., Sherman, TX 75090-4440, U.S.A. Fax: +1 903 813 2477; e-mail: [ckrusekopf@austincollege.edu](mailto:ckrusekopf@austincollege.edu); or to Susie Drost, The Mongolia Society. Fax: +1 812 855 7500; e-mail: [monsoc@indiana.edu](mailto:monsoc@indiana.edu)

The ACMS will hold its 2004 Annual Meeting in San Diego in conjunction with the AAS meetings and the Mongolia Studies panels. Information on the date and location of the meeting will be forthcoming later. The 2004 Annual Meeting of the Mongolia Society will be held in conjunction with the meeting of the Central Eurasian Studies Society (CESS) in Bloomington, Indiana, on 15-17 October 2004.

**'The South Asian Legacy of Sir Aurel Stein'**  
De Montfort University, Leicester, U.K., 6-7 March 2004

This conference is jointly organised by Practice Research and Advancement in South Asian Design and Architecture (PRASADA), Faculty of Art and Design, De Montfort University, Leicester, in collaboration with the Circle of Inner Asian Art (CIAA), University of London, U.K. and the Department of Indo-European Studies, Eötvös Loránd University, Budapest, Hungary.

Sir Aurel Stein lived for most of his life in India and his achievements in the field of South Asian textual and material studies opened up new ways of research that are as important today as in his day. However, Stein's international fame today is based on his explorations in Central Asia and studies on him (including his two biographies) deal relatively little with his work in the regions of India and Pakistan. For the first time this conference plans to explore Stein's contact with South Asia on a personal level and presenting aspects of South Asian research to which Stein has made a contribution. In several cases he started excavations of sites which are still being researched or excavated today.

The principal organiser of the conference is Dr. Imre Bangha (PRASADA) who works on Hungarian and Indian Cultural Contacts. The co-organisers are Dr. Madhuvanti Ghose (CIAA), who is researching the links between South Asian terracottas and Central Asia, Dr. Lilla Russell-Smith (CIAA), who catalogued Stein's photographs at the Hungarian Academy of Sciences, and Mr. Csaba Dezső (ELTE) who is researching Sanskrit texts from Kashmir.

The call for Papers for the three panels of the conference has been circulated since March 2003 and the deadline for applications and submitting the titles of the lectures was 30 September 2003. A number of outstanding scholars from South Asia, the U.S.A. and Europe have agreed to present papers on their latest findings.

Panel 1 will be entitled 'Stein and South Asian material culture'. Speakers will include: Dr. Chhaya Bhattacharya-Haesner, (Independent scholar, Berlin, Germany), 'Indo-Tibetan influences in banners from Dunhuang, Central Asia: A tribute to Stein'; Dr. B.R. Mani, (Archaeological Survey of India), 'Stein in Kashmir'; Professor Abdur Rehman, (Department of History & Archaeology, Punjab University, Lahore, Pakistan), 'Alexander's Route and Stein: Message to Ora'; Professor Mohammad Rafique Mughal, (Professor of Asian Archaeology, Department of Archaeology, Boston University, Boston, Massachusetts, U.S.A.), 'Sir Aurel Stein's survey of the Thar desert in 1940-42 and its impact on the Indus archaeology'; Dr. Madhuvanti Ghose (Dept. of Eastern Art, Ashmolean Museum, Oxford and CIAA, School of Oriental and African Studies, University of London, UK.), 'The Stein collection at the Ashmolean Museum, Oxford'; Dr. Cecilia Braghin (Department of Asia, The British

Museum, London, U.K.) 'Stone and glass ornaments in the Stein Collection from the Southern Silk Road'; Professor Roderick Whitfield (Professor Emeritus, School of Oriental and African Studies, University of London, UK), 'The Indian connections of Dunhuang art'; Dr. Elizabeth Errington (Department of Coins and Medals, the British Museum, London, U.K.) 'The Gandharan site of Sahri Bahlol'; Dr. Anjum Rehmani (Lahore Museum, Lahore, Pakistan), 'Stein Collection from Central Asia in the Lahore Museum'; Dr. M. Salim (Taxila Institute of Central Asian Studies, Quaid-e Azam University, Islamabad, Pakistan), 'Alexander's Crossing of the river Jhelum with references to Stein'; and Dr. Shailendra Bhandare (Ashmolean Museum, Oxford, U.K.) 'Stein Collection of coins from Kashmir in the Ashmolean Museum, Oxford'.

Panel 2 will deal with 'Stein and South Asian texts.' Speakers will include: Professor Dmitri D. Vasilev, (Head of Oriental History Department, Institute of Oriental Studies of the Russian Academy of Sciences, Vice-president of Russian Orientalists Society), 'Old Turkic Inscriptions of the Sayan-Altai region as sources for the relations between the Turkic Nomads and South Asia'; Professor Gyula Wojtilla (Head of the Department of Ancient History, József Attila University, Szeged, Hungary, Head of the Orientalist Committee, Hungarian Academy of Sciences), 'Kankali's peregrination *apropos* of an eleventh century Kashmirian itinerary'; Mr. Szabolcs Felföldi, (Assistant Lecturer, Dept. of Ancient History, József Attila University, Szeged, Hungary); 'The Kharosthi documents from Chinese Turkestan: Towards a historical interpretation'; Professor Ashvini Agrawal, (Chair, Dept. of Ancient Indian History, Culture & Archaeology, Panjab University, Chandigarh, India), 'On Kalhana's *Rājatarangini*'; Mr. Csaba Dezső, (Assistant Lecturer, Dept. of Indo-European Studies, Eötvös Loránd University, Budapest, Hungary), 'Religion and politics in Kashmir at the turn of the 10th century'; Prof. Dr. Walter Slaje (Institute für Indologie und Südasiawissenschaften, Martin-Luther Universität, Halle-Wittenberg, Germany) 'Largely unnoticed historical documents concerning Kashmir in Stein's collection'; and Dr Somdev Vasudeva (Wolfson College, University of Oxford) 'The Kashmirian Śāradā manuscripts of the *Abhijñānaśākuntalā* in the Stein-collection.' A paper by Prof. János Harmatta (Professor Emeritus, Department of Indo-European Studies, Eötvös Loránd University, Budapest) on 'Inscriptions at Kanishkapura' (provisional title) will be read *in absentia*.

Panel 3 will explore Stein's links with Hungary and South Asia. Speakers will include: Surinder Nath Pandita, (Independent scholar, New Delhi, India), 'Remembering Sir Aurel Stein: From unmapped accounts of his Kashmir labours'; Dr. Lilla Russell-Smith (CIAA, University of London, U.K.) 'Sir Aurel Stein's photographs in the collection of the Hungarian Academy of Sciences in Budapest'; Dr. Géza Bethlenfalvy (Research Fellow, Hungarian Academy of Sciences and Dept. of Inner Asian Studies, Eötvös Loránd University, Budapest, Hungary) 'On Aurel Stein's correspondence with Ervin Bakta' and Ágnes Kelecsényi, (Oriental Collection, Hungarian Academy of Sciences, Budapest, Hungary) 'Aurel Stein and Hungarian Scholarship.'

The proceedings will be published by the Circle of Inner Asian Art. Fees for the conference are £60; £45 for a single day; students will be charged £30; £20 for a single day. Registration after 25 February will incur a late fee of £10. For further information on the conference, contact Dr Imre Bangha (imre.bangha@oriental-institute.oxford.ac.uk) or the Circle of Inner Asian Art (ciaa@soas.ac.uk).

**The Eleventh Annual Central Eurasian Studies Conference  
Indiana University, Bloomington, Indiana, U.S.A., 3 April 2004**

The Association of Central Eurasian Students, Indiana University (ACES) is proud to announce the Eleventh Annual Central Eurasian Studies Conference, to be held in Indiana University on 3 April 2004. Graduate students, faculty, and independent scholars are invited to submit abstracts of papers on Central Eurasian issues in all fields. Abstracts must be no longer than 200 words and submitted by 10 January 2004. Abstracts will be printed in the form received in a book of abstracts published for the conference. The following should be provided along with the abstract: title of paper, names of all authors (also note the name of the person presenting the paper), institution affiliation (if any), mailing address, e-mail address, telephone/fax numbers.

Please e-mail abstracts in an attachment (.doc or .rtf formats preferred) to: ACES@indiana.edu Print-out abstracts can be mailed to: The Eleventh Annual Central Eurasian Studies Conference, Goodbody Hall 157, Indiana University, 1011 East Third Street, Bloomington, IN 47405-7005, U.S.A. Tel: +1 812 855 9510; fax: +1 812 855 7500. Notifications of acceptance and other materials will be e-mailed to the authors of accepted papers by 30 January 2004. ACES regrets that it cannot provide funding to participants.

**'Fruits in Turkic Culture'**

**Turkic Studies Center, Marmara University, Istanbul, Turkey, 14-15 April 2004**

This symposium is organised by The Center for Turkic Studies of Marmara University, Istanbul. Papers are invited for topics relating to social, economic and cultural history, language (etymologies, lexicography), literature, music, history of art, religion, etc. To take part in the symposium and present a paper, please contact Dilek Herkmen, at Marmara Üniversitesi, Turkiyat Araştırmaları Enstitüsü, Göztepe Kampüsü, İstanbul 81040, Turkey. Tel: +90 216 345 60 69 22; fax: +90 216 336 95 91; e-mail: dilekherkmen@yahoo.com It is advisable to apply before 31 January 2004.

**'The Domestic Environment of Central & Inner Asia'**

**10<sup>th</sup> Annual Conference of the Central and Inner Asia Seminar, University of Toronto, Canada, 15-17 April 2004**

The Tenth Annual Conference of the Central and Inner Asia Seminar (CIAS 2004) will be held at the University of Toronto on 15-17 April 2004. The theme of this gathering will be 'The Domestic Environment of Central and Inner Asia. Regarding the theme, a range of interpretations is possible: 'domestic' may relate to the home or circumstances of the ordinary man, woman, or child, or, on a broader scale, it could mean communal or national as opposed to cross-border or international. 'Environment' may be interpreted widely, including cultural, social, political, legal, religious, educational, or natural surroundings.

The proceedings of the conference will be published in due course in the *Toronto Studies in Central and Inner Asia*. Proposals for papers are invited, which may be 20

or 40 minutes long. Please include the title, a one-page summary, and a short copy of your curriculum vitae and send them to Gillian Long at e-mail [gillian.long@utoronto.ca](mailto:gillian.long@utoronto.ca), administrative co-ordinator for CIAS or to Prof. Michael Gervers at e-mail [gervers@chass.utoronto.ca](mailto:gervers@chass.utoronto.ca) The deadline for submissions is 17 December 2003. Those selected will be notified by e-mail as soon as possible thereafter. For further information, see [www.utoronto.ca/deeds/cias.html](http://www.utoronto.ca/deeds/cias.html)

**'Maps and Images: How they have Transmitted Visual Knowledge Along the Silk Road'**

**University of Zurich, Switzerland, 14-15 May 2004**

Maps and images have provided a unique access to many scholarly domains as well as diverse literary and visual genres. Inquiries are invited in the topics related to the transmission of representation of space along the Silk Road, for two thousand years and the most important connection between the Far East, the Middle East, and Europe. 'Visual knowledge' has been chosen as the central theme to encourage comparisons in methodological approaches across disciplines such as art history, Asian studies, astronomy, cartography, climatology, cultural studies, geography, history of religion, history of science, Islamic studies, Medieval studies, post-colonial studies, travel literature, etc. City and country maps, landscape paintings and crude drawings have shaped the perceptions of space and time in singularly complex ways. Astronomical and mathematical sketches have deeply influenced our understanding of the cosmos. Texts and images of deities and saints have merged into many religious traditions. The Silk Road has allowed the transmission of such representations. While scholars have thoroughly studied the transmission of texts across cultures, much less is known on the ways in which visual representation has been copied and adapted to new circumstances – or faked.

A selection of the conference papers will be published. Travel and accommodation expenses will hopefully be covered for a limited number of speakers. Paper proposals are invited, and the deadline is 1 December 2003. For further information refer to the website [www.ori.unizh.ch/maps/](http://www.ori.unizh.ch/maps/)

**5th Biennial Conference on Iranian Studies**

**Society for Iranian Studies and the Association for the Study of Persianate Societies Hyatt Regency Hotel, Bethesda, MD, U.S.A., 28-30 May 2004**

The Fifth Biennial Conference on Iranian Studies is being organized by the Society for Iranian Studies (SIS) and co-sponsored by The Association for the Study of Persianate Societies (ASPS). It will be held in the Hyatt Regency Hotel, Bethesda, MD, from Friday, 28 May to Sunday, 30 May 2004.

The program committee invites applicants for papers and contributions in all fields of Iranian studies, especially new areas of investigation and/or novel approaches to traditional fields. Pre-organized panels and interdisciplinary panels, which attempt to establish dialogue between many disciplines encompassed by Iranian studies, are particularly welcome. The deadline for the submission of abstracts is 30 September 2003. The abstracts must be limited to 250-300 words, and must present a succinct

outline of the central theme and main argument of the paper. Abstracts should be sent by e-mail to: [Rahimieh@mcmaster.ca](mailto:Rahimieh@mcmaster.ca) Confirmation will be sent by e-mail. Please also send a paper copy of abstracts to: Nasrin Rahimieh, Dean of Humanities, Faculty of Humanities, McMaster University, Hamilton, Ontario L8S 4L9, Canada. Fax: +1 905 528 6733.

**'Dunhuang Art and Society: The 3<sup>rd</sup> International Seminar'**

**The Silkroad Foundation, Center for Chinese Studies, University of Michigan & Dunhuang Research Academy, Dunhuang, P.R. China, 27 June – 16 July 2004**

The Silkroad Foundation, Center for Chinese Studies at the University of Michigan and the Dunhuang Research Academy will co-sponsor the 3<sup>rd</sup> International Seminar on the study of Dunhuang Art and Society to be held primarily at Dunhuang, China, during 27 June – 16 July 2004. The invited speakers for the seminar include: Profs. Amy McNair (University of Kansas), Ning Qiang (University of Michigan), Rong Xinjiang (Peking University), Robert Sharf (University of California Berkeley), Roderick Whitfield (University of London), Wu Hung (University of Chicago), and local scholars from the Dunhuang Research Academy and Longmen Research Academy. In addition to visits to the Buddhist caves at Dunhuang, Longmen and Binglingsi, this interdisciplinary seminar will provide twenty lectures and discussions examining a wide range of issues relating to Chinese art, religion, politics, and society. At Lanzhou the participants will attend a one-day symposium on Buddhist art and culture at Lanzhou University. Registration should be submitted online to the Silkroad Foundation at: <http://www.silkroadfoundation.org> by 15 December 2003. Full payment is due by 15 February 2004 upon acceptance to the seminar.

The official language of the seminar is English. Lectures by local Chinese scholars will be translated. The estimated fee for the entire seminar is approximately US\$1700, which covers all entrance fees to caves and sites, accommodations, and transportation in Luoyang, Lanzhou, and Dunhuang. The final travel expenses will be available in detail later in the year. Program schedule is as follows: June 27 – registration at Luoyang Grand Hotel; June 28-29 – visit to Longmen Caves (mornings) and lectures by Amy McNair and Longmen scholars, followed by discussions (afternoon); June 30 – visit the Great Pagoda (Northern Wei), Guanlin Museum and the Museum of Ancient Tombs; July 1 – take bus to Xi'an and then fly to Lanzhou, stay at the Guest House of Lanzhou University; July 2 – free day or attend the symposium on Buddhist art and culture at Lanzhou University; July 3 – visit Binglingsi Caves; July 4 – fly to Dunhuang, stay at Mogao Hotel, Dunhuang Research Academy; July 5-9 – visit the Mogao Caves (mornings) and lectures/discussions (afternoons); July 10 – (Saturday) visit the Yulin Caves in Anxi; July 11 – (Sunday) visit historical sites in Dunhuang; July 12-16 – visit the Mogao Caves (mornings) and lectures/discussions (afternoons); July 17 – end of seminar.

Lecturers include Amy McNair, 'A Karmic Gift of Sculpture: Religious Functions of Longmen Grottoes' and 'The Jeweled Net of Indra: Political Purposes of Longmen Caves'; Ning Qiang, 'Political Projects in Early Tang Dunhuang Art' and 'Non-Chinese Contributions to Chinese Art and Literature: A Case Study of the *Xiyou Ji* Story in Anxi Caves'; Rong Xinjiang, 'Sabao or Sabo: Sogdian Caravan Leader on the Wall-painting in Buddhist Caves' and 'Khotanese in Dunhuang and their

Contributions to the Dunhuang Caves'; Robert Sharf, 'The Ritual and Institutional Function of the Dunhuang Caves: The Evidence, and The Ritual and Institutional Function of the Dunhuang Caves', as well as 'What Ritual Theory Can Tell Us'; Roderick Whitfield, 'Ruixiang and Xiangrui at Dunhuang' and 'From Kizil to Dunhuang'; and Wu Hung, 'Contextualising Dunhuang Art' and Dunhuang 'Sutra Painting.' Please note that lecture information by Chinese scholars at the Dunhuang Academy and the Longmen Academy will be available at a later date. For further information, please contact Prof. Ning Qiang (ningq@umich.edu) or contact the Silkroad Foundation (dunhuangseminar@silkroadfoundation.org)

**International Congress for Asian and North African Studies  
Moscow, Russian Federation, 16 – 21 August 2004**

The 37th International Congress for Asian and North African Studies (ICANAS) will be held from 16 – 21 August 2004 in Moscow. It is sponsored jointly by the International Union of Oriental and Asian Studies, the Society of Russian Orientalists of the Russian Academy of Sciences, and the Institute of Oriental Studies of the Russian Academy of Sciences.

The Congress will be organised into plenary sessions, major prospects proceedings and panels, regional symposia (eg, Sinology, Indology, Arab studies, Altaic Studies, etc.), round table discussions, master-classes, exhibitions, presentations, and receptions, and with cultural programs and excursions. Participants of the Congress are invited to submit before 1 May 2004 the titles of their proposed papers, and other suggestions concerning the separate sections, round-table discussions, subject panels, and demonstrations. The Programme Committee reserves the right to make the final decision regarding the composition of each section. In its final form the subject program of ICANAS-37, its sections and panels, will have been formed before 1 April 2004. Those wishing to organize sections are asked to inform the Organising Committee and provide it with the names and addresses of the specialists who would participate in their panel. This should be sent as: Chair, Presenters of papers, and Discussants (if any). The working languages of the Congress will be English, French, and Russian.

To participate in ICANAS-37, Registration Forms should be filled and abstracts must be submitted in one of the above-mentioned languages and should not exceed 500 words. For full information about the program, accommodations, registration fees, etc. contact: <http://www.orientalistica.ru/icanas> Address: Organizing Committee of ICANAS XXXVII, 12 Rozhdestvenka St., Moscow 103753, Russian Federation. Tel: +7 (095) 928 5764; fax: +7 (095) 925 7788; e-mail: orgcom@orc.ru; website: <http://www.orientalistica.ru/icanas>

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## NEW PUBLICATIONS

### Recent journals

#### *Kalākalpa*

Vol. I, no. 1, New Delhi: Indira Gandhi National Centre for the Arts, July 2003. Pp.vi + 234, b.&w. plates. US\$30 or Indian Rupees 600 (annually) including postage by surface mail. Order from Indira Gandhi National Centre for the Arts, Janpath, New Delhi - 110 001, India. Fax: +91 11 2338 8280; e-mail: eap\_ignca@yahoo.co.nz

*Kalākalpa*, the new bi-annual journal being published by the Indira Gandhi National Centre for the Arts (IGNCA) in New Delhi contains a series of articles by notable scholars in the varied fields of philosophy, religion, art history and archaeology. The editors intend 'a holistic approach towards the study of Arts and stress on the inter-connectivity of various art forms.' True to their goals this inaugural volume contains articles from a plethora of disciplines, including, but not limited to, the dissemination of Hindu and Buddhist iconography. Of particular interest is one article dealing with Hindu deities appearing on cave paintings from Central Asia. Contributors to this volume represent the Indira Gandhi National Centre for Arts, University of California, Harvard University, as well as several notable independent scholars. Articles appear in English, with one in Hindi. The volume concludes with a book review and list of current IGNCA publications.

Articles in this volume include such varied topics as 'Bodhisattva Siddhārtha's Visit to the Writing School', 'Of Garlands and Nudity: Women's Discourse and the Poetics of Bhakti' and 'The Vedic Tradition of Knowledge and World Civilization.' I will summarize a single article 'Indra and related Deities in the Buddhist Pantheon of Central Asia' by Radha Banerjee.

Dr. Banerjee begins with a brief outline of Vedic Hinduism and its contributions to Buddhist mythology. The author identifies several Buddhist cave paintings depicting Indra. Specifically, an Indo-Iranian style image of Indra from Balawaste, Xinjiang, another of a multi-eyed Indra holding a conch shell in Kizil, and finally an eighth century Indra 'paying homage to Buddha' from Binglingsi. Other Hindu deities, including Ganesa from the Siva cult are referenced with accompanying images. In such a short space the author has effectively dealt with a vast topic and certainly leads the reader with a desire to continue study. Thankfully, this (and every article) is followed by a list of references.

The various contents of this new journal will surely be welcomed by scholars. We at the CIAA wish everyone at *Kalākalpa* the best of luck and look forward to future volumes.

(KST)

*Bulletin of the Asia Institute* 14

ed. C. Bromberg. Order from Bulletin of Asia Institute, 3287 Bradway Blvd., Bloomfield Hills, MI 48301, U.S.A. Tel: +1 248 647 7917; fax: +1 248 647 9223; e-mail: BAI34@aol.com; website: [www.bulletinasiainstiute.org](http://www.bulletinasiainstiute.org)

This volume includes articles by Martin Schwartz, 'Dream, Vision, and Poetic Form in the Gathas'; A.D.H. Bivar, 'The Role of Allegory in the Persian Epic'; David Frendo, 'Byzantine-Iranian Relations before and after the Death of Khosrau II: A Critical Examination of the Evidence'; V.A. Livshits, 'Sogdian Sanak, a Manichaean Bishop of the 5<sup>th</sup> – early 6<sup>th</sup> Centuries'; Richard Salomon, 'Two New Kharosthi Inscriptions'; A.D.H. Bivar, 'A Current Position on Some Central and South Asian Chronologies'; Robert L. Brown, 'The Walking Tilya Tepe Buddha: A Lost Prototype'; Mehrdad Shokoohy and Natalie H. Shokoohy, 'Domestic Dwellings in Muslim India: Mediaeval House Plans'; Ursula Sims-Williams, 'Forgeries from Chinese Turkestan in the British Library's Hoernle and Stein Collections'; Judith A. Lerner, 'The UNESCO International Symposium on the Silk Roads 2002'; and J.M. Rogers, 'Recent Archaeological Work on the Golden Horde'.

**New publications on Central Asia**

**The proceedings of the Tocharian Expedition. The archaeological investigations of Kampyr Tepe. (A collection of the papers).**

ed. E.V. Rtveladze. Issue 1, Tashkent: Sanat, 2000; Issue 2, Tashkent: Sanat, 2002; Issue 3, Tashkent: Sanat, 2003. (In Russian).

Volume 1 of this series of articles launches the systematic publication of the results of the archaeological investigations, conducted on one of the most interesting ancient sites of Uzbekistan, Kampyr Tepe, which was discovered in 1972 during archaeological reconnaissance of the Oxus valley. To study this city site investigations had been going on until 1992 and after a break were renewed in 1999. The main goal of the continuation of archaeological investigations in Kampyr Tepe is to discover its complete area. The first time this has been attempted for the cities of Bactria.

The edition was compiled by academician E.V. Rtveladze, the author of 20 monographs and about 600 scientific works, devoted to the fundamental problems of History, Archaeology, Numismatics and History of Culture. The publication was realized with the financial support of the Japan International Cooperation Agency. The issue encompasses significant aspects of the historical material and artistic culture of the city site. From a chronological point of view the issue is limited to the period of the first centuries BCE to the second half of the second century CE. The preface to the issue briefly mentions goals and some results of the archaeological investigations in Kampyr Tepe.

The article of E.V. Rtveladze is dedicated to the structure and periodization of the city site, to its topography and the infrastructure of its fortress. The author assumes that Kampyr Tepe was like Pandion, a Greek crossing on the Oxus (according to the

Persian author of Hafiz Abru). A topographical plan of the city site and a photo of its eastern part are presented in the article.

The article of D. Rusanov entitled 'Urban development culture of Kampyr Tepe in the Kushan epoch', and in it three historic periods of formation of the city site are revealed, with plans of the stages of development.

I. Azimov describes the restoration of the architectural face of the Kushan fortress in Kampyr Tepe. This reconstruction is supplemented by drawings of the panorama of the city site, perspectives of the citadel, facades and plans of dwellings. S. Kurbanov attempts to understand the genesis and evolution of the stronghold in Bactria, with plans, photographs and drawings of the surface material. K. Sheiko's article 'The excavations of the dwelling complex in the eastern part of Kampyr Tepe' considers the history of its archaeological investigations and analyzes the surface material. The archaeological complex, discovered during the excavations in Kampyr Tepe, reconstructs this city site from the beginning until it ceased to exist. Photographs and drawings of the finds and of the studied buildings supplement the article.

An article by Ilyasov is dedicated to the terracottas of Kampyr Tepe. He notes that the terracottas were a weighty and important part of the pottery production in northern Bactria, and they give an opportunity to study different aspects of ancient applied art and the ideological notions of the population of northern Bactria during the Graeco-Bactrian and Kushan periods.

In the article by O. Tsepova, called 'Decorated ceramics of Kampyr Tepe' an attempt was made to analyze ornamental ceramic material. The author believes that ornamentation of ceramic vessels was of great importance in Kushan Bactria.

The next article, by V. Luneva, is titled 'Beads and pendants from Kampyr Tepe'. The author divides it into four groups, analyzing each group, drawing a parallel with the decorations of Northern Bactria, Black Sea Coast, Egypt, Syria, Mesopotamia, India. A conclusion is made as to the existence of a Bactrian Jewelry School. This is supported by the results of studies of the chemical constituents and features of man-made goods. The variety of materials and technical methods used testifies to a high level of development of Bactrian jewelry workshops. Drawings of jewelry finds of the city site are given.

The author of the next article, V. Nikonorov worked as a member of the Bactrian Expedition of the Institute of History of Material Culture RAS (St. Petersburg). The author's article, 'A unique comb from Kampyr Tepe', attempts comparative analysis of the drawings on the comb, which were similar to mural paintings from Miran in eastern Turkestan.

Sh. Ustaev's article is about the legends of the ancient settlement Kafirshahar and its citadel Kafir-tepa (Kampyr Tepe).

All the articles have detailed bibliographies and supplements. At the end of the collection of papers is given a summary and errata sheet.

In the preface to the second volume written by E.V. Rtveladze, the goals and some results of the archaeological investigations of Kampyr Tepe in 2000 are briefly noted. The historical topography of the city site, its detailed periodization and also the plan of the city site are given in this issue.

The article by S. Bolelov is dedicated to a potter's workshop of the third and second centuries BCE in Kampyr Tepe, ceramic production and organization of craft in northern Bactria during the Greek epoch. The author also considers some forms of craft pottery production. K. Sheiko and G. Nikitenko write about the continued investigations of quarter-block no. 5 at Kampyr Tepe. In the article a supposition was made that this quarter-block could be a temple or dwelling complex with a shrine. L. Sverchkov's article is dedicated to the excavations in the north-eastern part of Kampyr Tepe. In his article E.V. Rtveladze studied the funeral-cult buildings in Kampyr Tepe, which are divided into two groups: eastern and western. They differ in the character of architecture and funeral ritual. I. Asimov's graphic reconstruction of these buildings, beautifully illustrated here, enables one to imagine these monuments more clearly. O. Tsepova continues the study of the ornamental ceramics of Kampyr Tepe including the ceramics with stamped ornamentation. In V. Luneva's article 'The jewelry ornamentation from Kampyr Tepe' the author distinguishes four groups: neck or breast, head and jewelry for hands and waist. The chemical analysis of non-ferrous metal from Kampyr Tepe and some drawings are given in the article.

F. Aupova's and A. Gorin's article, 'The imitations of the coins of Heliocles and Soter Megas from Kampyr Tepe', provides detailed classification and description.

In the preface to the the third volume, written by E.V. Rtveladze, the goals and some results of the archaeological investigations of Kampyr Tepe during the 2001–2002 season are briefly noted. The papers of the collection were classified into two groups: 'The archaeological investigations' and 'Material and artistic culture'.

A. Voskovsky's article, 'Stratigraphical study of the first building of the citadel in Kampyr Tepe'. S. Dudakov's article is dedicated to excavations of the quay in Kampyr Tepe.

The group 'Material and artistic culture' is more widely presented in this issue. This section begins with K. Abdullaev's article 'The transformation of Greek images in terracotta plastic art of Kampyr Tepe'. The author believes that the images of Greek art, introduced in Central Asia, can essentially alter, together with the semantic hidden meanings of the portrayals.

In E. Avganova's article, 'A bronze statuette of an eagle from Kampyr Tepe', a detailed comparative semantic analysis of portrayals of eagles in the art of Central Asia is presented. The author believes that this find testifies to the presence of the Hellenistic strata in the city site. S. Bolelov's article 'A ceramic complex of the period of Kanishka's reign in Kampyr Tepe' is dedicated to the digs of 2000–2001. The author distinguishes between two well-dated ceramic complexes of different periods. He classifies the excavated ceramics and illustrates the article with drawings of the ceramics. The article by A. Gorin is dedicated to the coins of Vima Kadphises. The classification table of the coins found in Kampyr Tepe and their detailed descriptions are given in this article as well as the tables of the coins of Kadphises, which were

found in the territory of southern Uzbekistan. The classification of jewellery ornamentation from Kampyr Tepe is undertaken in the article by V. Luneva. The research data given is a continuation of the work started by the author, the results of which are published in the first two collections of material on Kampyr Tepe. Another article also by V. Luneva is dedicated to the find of spindle whorls. The author comes to the conclusion that the population of Kampyr Tepe wore clothes made of leather and fabrics such as cotton, silk and multi-coloured wool.

During the years of the excavations at Kampyr Tepe, a number of written inscriptions was found, which belonged to different systems of writing: Bactrian, Greek, Parthian and 'unknown' (Yuezhi). E.V. Rteladze's article 'Inscriptions and signs of Kampyr Tepe' is dedicated to summarizing these writing systems. The primary focus and classification of sinkers from Kampyr Tepe is given in N. Shagalina's article. All the articles in all three issues have a detailed bibliography and supplements with summaries and lists of errata. At the end of the collection of papers is given a list of abbreviations.

Elmira Avganova,

Fine Arts Research Scientific Institute of Academy of Arts of Uzbekistan,  
and Violetta Tsilitskaya,  
The Tashkent State University of World Languages, Tashkent, Uzbekistan.

#### Monuments of Merv: Traditional Buildings of the Karakum

by Georgina Herrmann with a contribution by Hugh Kennedy. Pp. 244, 315 figs., with a summary in Russian. *Reports of the Research Committee of the Society of Antiquaries* no. 62. Oxford: Oxbow Books, 1999. £90.

This is the first of a series of three volumes arising from survey and excavations conducted by the author and her colleagues under the auspices of the International Merv Project (IMP) since 1991. This first volume deals with the vernacular architecture of the Merv oasis in the Islamic period, and future volumes will deal with the monumental Islamic buildings of the city.

The present volume includes an account of the evolution of the urban geography of Merv from Hellenistic times onwards, an historical overview provided by Hugh Kennedy, and a comprehensive assemblage of the textual material that relates to Merv and its region. However, the core of the book is the record of Merv's vernacular architecture, its construction methods, and its building types with a Gazetteer that includes current ground-plans and earlier plans from the Soviet period when many of the buildings were in better condition.

In the past, under the Soviets, Merv was hard of access to foreigners and although very important work was published by Russian and Turkmen scholars, few outside the old eastern bloc had sufficient Russian to benefit from these studies. This present volume with its incorporation of earlier Soviet-period records is extremely important as it brings to a wider readership knowledge of the very distinctive architecture of one of the most important ancient cities of Central Asia. It puts the Seljuk monuments of Merv into the context of the contemporary vernacular architectural tradition of the

oasis, something which can rarely be done in the case of other Islamic cities. This study of the local vernacular also contributes to understanding the broader architectural framework of other parts of Islamic Central Asia, Khurāsān and northern Irān.

This volume has its origins in the prescient realisation that, when the IMP initiated archaeological excavations and survey of the major Islamic monuments of Merv, the opportunity also presented itself to document the vernacular architecture of the oasis as well, following on from the earlier work there by Russian and Turkmen scholars. The result of the IMP's fieldwork constitutes a substantial part of the present volume: chapters record the building techniques of Islamic Merv, the *kōshks*, houses, *dings*, palaces and ice-houses and other buildings and the Gazetteer forms a definitive listing of these vernacular buildings, with ground plans and photographs that record their current state of preservation and for comparison, ground plans drawn in the mid-20<sup>th</sup> century, mainly by G. Pugachenkova. It is clear from this comparison that there has been much deterioration in the past half century.

The vernacular buildings of Merv are remarkable for their age, for as Georgina Herrmann points out, such mud-built structures elsewhere rarely survive for more than a century or so. Yet many buildings in vernacular style at Merv are of early date, a number going back to the Seljuk period, a remarkable longevity for mud architecture. Today, many of these buildings are disappearing, victims of the expansion of agriculture and rising ground-water, ubiquitous threats to archaeological survival everywhere and the IMP project to record them was extremely timely.

From its origins as an urban site in the Hellenistic period until the grievous and massive destruction of its population by the Mongols in 1220, Merv, like Nishapur to the south, grew to a vast scale, especially under the Seljuks. But while Merv in this period is comparable to Nishapur, far more standing architecture, both monumental and vernacular, still exist at Merv rather than at its southern neighbour.

The elevations and ground-plans of the vernacular buildings of Merv indicate their relationship with the more monumental Islamic buildings of the city. The corrugations of the great baked brick caravanserai of the Rabat-i Malik built at Merv by the Seljuks in 1087, one of the most impressive of Islamic buildings anywhere, is shown to be firmly rooted in the vernacular tradition of the oasis, relating to the mud building tradition of the Greater and the Lesser Kyz Kala, the Suli *kōshk*, the *kōshk/ding* at Durnai and the *kōshk* near Keite Minare.

Similarly, the chapter describing the diversity of brick working techniques encountered at Merv provides a context to explain aspects of the brick-building traditions of northern Irān and Central Asia in the tenth century CE and thereafter. It has always been obvious that buildings like the Samānid tomb at Bukhāra and the minarets and tomb towers of tenth to eleventh century northern Irān bespeak the prior existence of a well-established and skilled brick building tradition of which we know little: these buildings at Merv imply that these and similar buildings at other settlements in Irān and Central Asia provided the vernacular base from which more monumental Islamic architecture derived.

The centralised designs of the Byash Ishyk *köshk*, the Garam *köshk*, the Kyz Kala, the Gyaar Kala, the Porsoy *köshk* and the Yakkiper *köshk* house all recall the centralised elements in a succession of early Islamic buildings. These include the Umayyad palaces at al-Kūfa and 'Ammān Citadel and the 'Abbāsid palaces at al-Ukhaydir, the Jawsaq al-Khaqāna at Sāmarrā', and presumably, the palace of al-Mansūr at Baghādād. These early vernacular buildings at Merv underline the degree to which the monumental secular architecture of the early Islamic world fell within the orbit of traditional Iranian buildings forms.

In Hugh Kennedy's chapter on the history of medieval Merv, he suggests that the *quhandiz*, the great circular citadel in the midst of the Hellenistic city, the Gyaar Kala, may have been the inspiration of the form of the Round City of Baghādād founded by the 'Abbāsid Caliph al-Mansūr. It is an ingenious idea, given that al-Mansūr had visited the *quhandiz* at Merv, which would have been the only circular city-palace that any 'Abbāsid had ever seen before Baghādād was founded.

This is a well-produced volume with an elegant cover and a clearly arranged layout and the publishers are to be commended on its production. We look forward to the successor volumes of Monuments of Merv. The entirety of the output of the IMP's work promises to be one of the most important extensions written in English to our knowledge of Central Asia's Islamic architecture and archaeology since the publication of Lisa Golembek and Donald Wilber's work on the Timurid architecture of Irān and Turān<sup>1</sup>.

Dr Geoffrey King,  
Reader in Islamic Art and Archaeology,  
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**Women Warriors: An Archaeologist's Search For History's Hidden Heroines**  
by Jeannine Davis-Kimball with Mona Behan, New York: Warner Books, Inc., 2002,  
Pp. 268, b.&w. illus., glossary, index and bibliography. US\$14.95.

In this very captivating and empowering personal narration, Dr. Davis-Kimball aims to give justice to a long neglected aspect of archaeological research: the crucial role of high status women in proto-historic societies.

Her fascination for 'warrior-priestesses' possibly came as a result of her own professional and personal convoluted pathways, as she came to become an archaeologist rather late in life and – surprisingly – after having raised six children (a huge achievement *per se*), worked as a nurse, as an English teacher and even as a cattle rancher! This story alone would stir most women (including myself) to keep their hopes up, when looking at their professional future.

Having travelled by train, bus, and jeep and spent days riding on horseback extensively throughout Eurasia to join excavation projects or film productions from Russia to Kazakhstan, Xinjiang and Mongolia, Davis-Kimball shares with us her

<sup>1</sup> L. Golembek and D. Wilber, *The Timurid Architecture of Iran and Turan*, Princeton University Press, New Jersey, 1988.

insight and experience into conducting an excavation and all the frustrations involved. At the same time, her captivating prose manages to transport us to those beautiful, uncontaminated natural sceneries, evocatively describing a part of history often disregarded by historiographers and past androcentric archaeologists. In her search for archaeological evidence from Asia to Europe, Davis-Kimball has brought together the *Sheela-na-gig* steles in Ireland, the Vikings' mythical Valkyries and the fierce Amazons of Herodotus's *Histories*; at the same time she not only scrutinises past archaeological prejudices on the famous Issyk golden 'man' warrior, but also unveils some of the secrets behind the desiccated Xinjiang corpses, while suggesting some of the reasons for their delayed recognition.

By analysing a wide range of portable artefacts from steppe burials and indelible petroglyphs (such as the ones at Kangjashimengzi, Xinjiang), often referring to mythical tales and historical accounts, Davis-Kimball captures the multifaceted roles women played in ancient societies, resourcefully employing their creativity and self-assurance, and effectively ruling as shamans, priestesses, court-intriguers and even valiant cavaliers. Definitely a book to read and enjoy.

Dr. Laura Vigo, Independent Scholar, U.K.

**Keshte. Central Asian Embroideries. The Marshall and Marilyn R. Wolf Collection**

by Ernst J. Grube, London: Robert Marcuson Publishing Service, 2003. Pp. xv + 11, introduction, 43 catalogue entries, colour illus., appendix and bibliography. US\$45 or £28.

Since the independence of Central Asian states in the last decade of the twentieth century, the art market has seen an explosion in the sale of magnificently colourful textiles from the region. This has raised the academic interest in the material, and we are now increasingly able to look at these textiles not merely as aesthetically bold and beautiful objects, but also as collections worthy of scholarly attention. This publication contributes considerably to our understanding of one aspect of Central Asian textile production, the large embroidered hangings usually referred to as *suzani*; here they are referred to by the localised term *keshte*, translated as 'patterned needlework'. Marshall and Marilyn Wolf have been able to persuade the eminent Islamic art historian Ernst Grube to study and write about their superb collection of Central Asian embroideries, and this catalogue was produced to coincide with an exhibition of key pieces from their collection in New York, on the occasion of the 10<sup>th</sup> International Conference on Oriental Carpets (ICOC) meeting in Washington, D.C. in the spring of 2003.

In his introduction Grube surveys the history of collecting and studying *keshte*, and while he gives all credit due to the role Russian institutions and scholars have had in bringing together collections and documenting textiles from Central Asia, he also takes honest stock of the current state of knowledge. In particular he emphasizes what is actually *not* known about these textiles: the dates of production and their exact provenance is usually uncertain. As many publications on nineteenth century Central Asian textiles – both *suzani* and *ikat* – claim to know with confidence both origin and

age of the material they discuss, Grube's assertion to the contrary is actually very helpful. He avoids dating any of the textiles catalogued, apart from placing them generally into the wide range of 'early eighteenth to early twentieth century'. The possibility of an eighteenth century date for some of the embroideries, specifically those with so-called 'floral scroll and rosette' patterns (Cat. Nos. 15 to 20), is supported by the existence of a similar textile with an embroidered date. The problems of provenance are also addressed; not only are the locations of production generally not certain, but the distribution via trade of the embroideries, often far from their place of origin, further complicates the picture. Grube therefore adopts a grouping of the material according to design characteristics and establishes seven distinct types. These groups provide the logical sequence in the discussion of the collection.

A further laudable aspect of Grube's general discussion of the material is that he places it into the wider context of embroidery production in Central Asia, going back to at least the third century BCE. References (with illustrations) to earlier textiles and to carpets make for convincing comparisons. He rightly wants to see the embroideries of the region as part of a long history of technical and aesthetic achievement, rather than in the role of relatively recent ethnographic art, where they are usually located at present. The publication is beautifully produced, with sumptuous colour illustrations, including some very high quality detail photographs. Forty-three textiles are presented, each with an extensive text entry that includes a detailed stylistic analysis. The technical details, identified by Arlene Cooper, are presented in the appendix.

Dr. Ruth Barnes,

Department of Eastern Art, Ashmolean Museum, Oxford, U.K.

### New publications on Tibet

#### Shamanism and Tantra in the Himalayas

by Claudia Müller Ebeling, Christian Rätsch & Surendra Bahadur Shahi, Pp. 320, 605 colour and b.&w. illus. including 135 colour *thangkas*. London: Thames & Hudson, 2002. £29.95.

This is a curious publication. It purports to be an anthropological study of shamanistic practices and beliefs in Nepal and adjacent regions. The authors draw extensively on reports provided by informants who claim to be active shamans and thus to possess first hand knowledge of the shamanistic culture. While this may be the case, there is little in the book that is independently verifiable through external data and observation. Moreover, the authors do not share their methodological premises and techniques with the reader. Instead, they proffer an astonishing range of raw data drawn from interviews, uncorroborated speculation, new-age philosophy and plain misinformation. Already the table of contents conveys the flavour of this publication, featuring the following chapter headings: Phurba: The Essence of Shamanism, Vajra: The Essence of Tantra, Thangkas: Images from other Realities, The Cycle of Time, Hanuman, Yeti and Ban Jhankri, Sacred Nature: Also a Mandala, etc. The authors

claim to have a special insight into shamanism because they 'really wanted to know about shamanism and tantra', because they are 'interested in it from the bottom of their hearts' or, perhaps more to the point, because they 'got involved with shamanism' (p. ix). Having lived in Kathmandu for 18 years, they set out to bring shamanism to the attention of a western audience in order to correct the misrepresentations created by Mircea Eliade and Michael Harner, for example. (p. 278) they are careful to emphasise that this book is not an ethnography about current conditions, nor a history of religion or a Tibetological study (viii). So what is it?

Basically, the reader is offered a highly personal, impressionistic account of what the authors call shamanistic practices and beliefs in the Kathmandu valley. It covers a range of 'shamanistic' practice, such as healing, phytotherapy, the use of amulets and talismans, shamanic representations in art, divination, weather making, recipes for psychotropic drinks, shamanic symbolism and so forth. At no point do we learn about the criteria that prompted the authors to conceive of these practices as shamanic or, indeed, how these practices relate to the shamanic cultures of Inner Asia. Each section consists of a short essay in which the authors discuss a particular aspect of what they call shamanic practices, complemented by diagrams, photographs of rituals and quotations from their informants. For example, we are offered insights such as: 'Lamaism was yesterday, Brahmins are a little bit older, but we the shamans are the oldest', or that 'Kali destroys the things that stand in the way of love'. To be fair, some of the chapters contain more substance than this (eg the discussion of the implements of shamans, pp136-178), but these tend to be the exceptions. On occasion, one is even treated to lyrics from Deep Purple and Lou Reed. While I do not wish to disparage the content of the book as a whole (the section on shamanistic healing might be of interest to botanists or herbalists studying the fauna of Nepal), it is very difficult to retain a straight face when one comes across statements such as: 'Mañjusri is the oldest bodhisattva. He is said to have been created by Gautama Buddha' (p. 95) or 'Incense can have either an exquisite scent or a repulsive stench. They are like life itself-sometimes one way, sometimes another' (p136). At best, this is a very personal account of a spiritual journey, shaped by much vivid imagination and a respectable amount of hallucinogens. It has certainly no place in any serious teaching or research library at a time when most universities are forced to impose stringent cuts on new acquisitions.

I am astonished that Thames & Hudson agreed to publish this book. It is certainly a departure from the standards that governed their publications in the 1980s and 1990s.

(UP)

**Tibet: Turning the Wheel of Life**

by Françoise Pommaret. London: Thames and Hudson (New Horizons), 2003. Pp. 159, colour illus. £ 6.99.

This book covers the history of Tibet from the seventh century CE until the present day. Chapter 1, 'The Land and Identity' discusses the term 'Tibet' by defining the geographical regions of Tibet and the ethnic origins of its people. Defining Tibet is especially relevant in today's political situation. Chapter 2, 'Religions and Beliefs' outlines Tibet's historical Buddhist past, its rituals and the art forms of the Buddhist

pantheon. The political history of Tibet is detailed in Chapter 3 ('Kings and Lamas: From Empire to Theocracy'), where the author, in a relatively short space, has managed successfully to cover historical events spanning over many centuries. The use of less often seen material is an added interest here, for example, the British artist Tilly Kettle's 1775 painting of the 6<sup>th</sup> Panchen Lama meeting the British emissary George Bogle in Shigatse. The Western interest in 'mysterious' Tibet is well documented from the nineteenth century onwards, but the 'The Quest of the West' (Chapter 4) had already begun in early medieval times, and Pommaret's summary discussion of the earliest known visitors to Tibet is a welcome introduction to the subject. The illustrations accompanying this chapter are historically interesting, for example, a seventeenth century drawing of the Potala Palace by an Austrian missionary, Father Gruber. In the final chapter, 'Invasion and Colonization: Tibet today' the emphasis is on the modern developments, i.e. twentieth century, in Tibet, which essentially marked the end of Tibetan Buddhist culture. In the end of the book, a section called 'Documents' has extracts of letters written by the Western visitors to Tibet. One of the most interesting is the description of Tibet given by the Jesuit Antonio de Andrade, who established the first church in 1626 at Tsaparang, western Tibet, in the ancient Guge kingdom. The other documents include poetic songs, a note on Tibetan medicine and a copy of the agreement Tibet had to sign with China in 1951.

Despite the book's small size, the author has managed to discuss in some detail the main historical and cultural events in Tibet from the earliest times until the present day. The illustrations of the Western depiction of Tibet are exceptionally interesting as they do not often appear in print. The book is recommended to anyone who wants an introduction to Tibetan political and cultural history.

(MA)

#### New publications on South Asia

##### **Beyond the Gorges of the Indus: Archaeology before Excavation**

by Karl Jettmar, ed. by Ellen Kattner. Karachi: Oxford University Press, 2002. Pp. 248, 27 illus., bibliography, index. PKRs. 495.

'Beyond the Gorges of the Indus' is the last work by the late Professor Karl Jettmar of Heidelberg University, Germany. His long and distinguished career spanned for nearly half a century, the focus of his scholarly interests being the cultural history of the Northern Areas of Pakistan (Baltistan, Hunza, Nagir, Gilgit and Yasin). During his lifetime, Jettmar conducted numerous field trips to the region together with his Pakistani and German colleagues. 'Beyond the Gorges of the Indus' is a revised collection of some of the articles, which Jettmar published over his long career. The contents of the book are: 'Early expeditions in Northern Pakistan (1955, 1958)'; 'The Northern Areas of Pakistan: An ethnographic sketch'; 'The social and economic process in Tangir and Darel, Northern Areas'; 'Rock art in Northern Pakistan: Researches between 1979-1989'; 'Sogdians in the Indus Valley'; 'The Patolas, their governors and their successors'; 'The Gilgit Manuscripts: Discovery by instalments'; 'The suspended crossing: Where and why?'; 'Exploration in Baltistan'; 'The Dards

and connected problems: Giuseppe Tucci's last contribution'. As can be seen from the contents, the book covers many important aspects of the history of the Northern Areas. Particularly interesting to this reviewer was the long article on the Patolas, and especially the analysis of the seventh and eighth century historical events in the Gilgit region, and its environs. In addition to a discussion of the homeland of the Patolas and their historical background, an attempt is made to locate in the present day map the events of the Chinese invasion in 747 CE of the region when it was under the control of the Tibetans.

Jettmar's ability to discuss many aspects of the Northern Areas, including geography, proto-history and history, and art historical issues (the area has many rock inscriptions and rock carvings, the locations of which were summarised by Jettmar), makes this book rewarding and unique. The detailed bibliography is useful to anyone interested in the history of the Northern Areas. It is to be hoped that the late author's scholarly enthusiasm will be continued by future research projects in to the Northern Areas of Pakistan, where much archaeological work still remains to be done.

(MA)

#### Bengal. Sites and Sights

ed. by Pratapaditya Pal and Enamul Haque. Pp. 152, colour and b.&w. illus., map, index. Mumbai: Marg Publications, 2003. US\$66 or Rs. 2,250.

This profusely illustrated volume follows the well known Marg format. It represents the third in a series devoted to specific regions of the subcontinent, and aims to heighten public awareness of the historical treasures of the region under discussion, hence the rather laboured secondary title of the volume, 'Sites and Sights'. In this instance the volume reunites areas which since 1947 have been two separate geopolitical units, West Bengal in India and Bangladesh.

Each chapter is supplied with a Select Bibliography at the end, although editorially no overall policy about footnotes appears to have been followed: one article, by Naseem Banerji, is accompanied by endnotes; the rest of the volume has only two. However, some articles adopt the Harvard system of placing brief references within parentheses in the text. In places the English of some of the authors might have benefited from a more active editorial intervention, while for an expansion of the abbreviation ICSBA which appears frequently in the captions to illustrations, the reader must have recourse to the Index.

Each of the two editors of the volume contributes two chapters: Pratapaditya Pal writes the 'Introduction' in which he draws together the main threads of the diverse selection of articles, covering as they do the earliest recorded traces of Bengali artistic and written endeavour, to glimpses of 20<sup>th</sup> century Bengal particularly in the articles on Burdwan, Hooghly and Murshidabad (this last also by Pal). In 'Murshidabad. Capital of Fleeting Glory', Pal discusses the short-lived ascendancy of the city and its longer artistic heritage and speculates why the ruler, Murshid Quli Khan, should have modelled his palace on that of the British ruler in Calcutta: was it a case of flattery by imitation, or was the irony of the architectural statement merely lost on him? By abandoning Dhaka for the new city, Murshid was returning to an older trading area of

Bengal, that based at Gaur and Pandua whose monumental mosque finds an echo in the *jami* mosque of Murshidabad, the Katra Mosque with its monumental polygonal corner towers.

Enamul Haque's two chapters are 'Chandraketugarh. Enigmatic Entrepot of Ancient Bengal' and 'Mahastangarh. Great Citadel'. In the first he outlines the excavation history of the collection of sites in West Bengal known collectively by the medieval name deriving from a legend surrounding a local Hindu king, Chandraketu. He also discusses the site's possible identification with the unknown Gange, capital of the state of Gangaridai mentioned in several western classical sources, but whose location remains untraced. In the light of the fact that finds from this area are far more numerous than those from Tamralipti (Tamluk), the author urges renewed efforts to excavate with the aim of establishing evidence for proving the equation of Gange with Chandraketugarh. Haque's second article is devoted to one of the oldest and largest sites north of Dhaka in Bangladesh, convincingly identified from a Brāhmī inscription of the third or second century BCE as the Pundravardhana also referred to by the Chinese pilgrim, Xuanzang. In this as in several other articles, the lively terracotta art of Bengal both pre and post Islamic provides vivid illustrations.

Two articles besides Haque's detail important sites from ancient Bangladesh, namely 'Paharpur. Buddhist Complex of Early Bengal', by Dilip K. Chakrabarti and 'Mainamati. City on the Red Hills', by Gouriswar Bhattacharya. The first describes the UNESCO World Heritage site of Paharpur, ancient Somapura, detailing earlier cults before the establishment of the Buddhist site whose remains dominate the landscape today, and whose form influenced the shape of temples in several Southeast Asian countries. The article emphasises the importance of the site as one of the last great Buddhist educational centres, drawing students from as far away as Tibet during the Pala period. It was from here too that the renowned Buddhist teacher Atīśa journeyed to Tibet as an old man. The article on the Buddhist remains at Mainamati ends with an impassioned plea for more excavation and above all for protection of the site in southern Bangladesh which is largely occupied by the military. This site, as others in the relatively newly created state of Bangladesh, has suffered from the fact that findings and documentation from excavations undertaken during the period when the area was East Pakistan have largely remained in today's Pakistan, mostly unpublished and inaccessible to today's scholars.

Although the continuation of the terracotta tradition in Bengal into the Islamic and Hindu traditions is addressed in two articles about West Bengal, 'Gaur and Pandua. Twin Cities of the Bengal Sultans', by Naseem Banerji and 'Bishnupur. Land of Wrestlers', by Asok K. Bhattacharya, it is a pity that these traditions in Bangladesh, such as at the Islamic site of Bagerhat or the Kantanagar Hindu temple at Dinajpur, were not included.

(HAS)

**Combined Methods in Indology and Other Writings**

by D. D. Kosambi, comp., ed., and introd. by B. Chattopadhyaya. Pp. xxxvii + 832, b.&w. illus., tables, diagrams, line drawings. New Delhi: Oxford Univ. Press, 2002. Rs. 1,495.

Damodar Dharmanand Kosambi (1907-66) was one of the few Indian academics capable of researching and commanding universal acknowledgment for his writings on the archaeology, numismatics, history, philology and ethnography of ancient India. Harvard-educated Kosambi was, however, by vocation a scientist of pure and applied mathematics and theoretical statistics at Benares Hindu University, Aligarh Muslim University, Fergusson College, Pune, and Bombay's Tata Institute of Fundamental Research. Widely acknowledged as the 'Father of Indian Scientific History', Kosambi outpaced his forebears and contemporaries, including his present-day compatriots, in his polymathy, impressive facility in Classical, European and Oriental languages, and an intellectual intolerance for those who disfigured the Indian historical canvas with idealized or partisan sketches. He wore his Brahmin erudition, unlike his brethren, lightly, and possessed an "instinctive respect for facts", as the late Daniel Ingalls of Harvard, a trenchant critic, would recount as well as an "inner morality": a meticulous scholar, Kosambi was also a rational humanist who empathized with black Southerners and threw himself into relief work during partition, floods in his hometown of Pune, and, during his later years, the International Peace Movement.

Unlike professional communists fixated with ideology, Kosambi approached Indology as a Marxist genuinely convinced that though its trajectory of historical development driven by the material means of production ill-fitted with the periodization of India's past, Marxism could be a valuable analytical tool for culling socio-economic data from texts and *realia*. Hence he supplanted the chronological narrative gleaned from defective and meagre sources with inter-disciplinary investigation and a comparative approach. To this he brought to bear his splendid intellectual range and rigour thereby altering not only the scholarly paradigm but judiciously pioneering and persuading us to reconsider the framework of Indian historiography, a point in fact recognized by many a non-Marxist from studying his *An Introduction to the Study of Indian History* (Bombay 1956; rev. reprint 1999); *Myth and Reality: Studies in the Formation of Indian Culture* (Bombay 1962; repr. 2000); and *The Culture and Civilisation of Ancient India in Historical Outline* (London 1965; several reprints).

The editor has marshaled fifty-three important and inaccessible essays, reviews and opinion pieces in this volume some thirty-five years after Kosambi's passing, which duration has witnessed the publication of two *Kleine Schriften*, three *Denkschriften*, a Marathi biography, and the endowment of a lecture series in his honour at the University of Bombay (now Mumbai), all of which convey the enduring legacy of his originality and learning.

A reasonably informative introduction by the editor precedes Kosambi's papers, which have been sensibly arranged under the rubrics of methodology; historical themes; archaeology, epigraphy, numismatics and ethnography; philology and textual criticism; and reviews and rejoinders. Regrettably there is neither an index nor a complete bibliography of Kosambi's publications, both of which were desirable despite an editorial plea that no exhaustive compilation exists to date for the latter. Some typographical errors were evident (which in all likelihood must have occurred at the press) but not serious enough to mar the reading. One is grateful, nevertheless, to the editor for his yeoman's service to the field and for enkindling awareness among successive generations of students of a veritably Renaissance scholar of twentieth-century India.

(BW)

## LIST OF LECTURES FOR 2004

KINDLY NOTE THAT WE NOW HOST ONLY ONE EVENT EACH TERM

26 February 2004 (Thursday) 6 pm Khalili Old Lecture Theatre, Philips Building, SOAS, London	<b>Professor Frantz Grenet</b> (Director of Research, CNRS, Paris, France and Director of the Franco-Uzbek Archaeological Mission) <i>'Samarkand Rediscovered: The main results of the Franco-Uzbek Archaeological Mission (1989-2003).'</i>
7 May 2004 (Friday) 6-9 pm Khalili Old Lecture Theatre, Philips Building, SOAS, London	<b>Professor Sam Lieu</b> (Professor of Ancient History, Macquarie University, Sydney, Australia) <i>'The Nestorian and Manichaean Remains in Quanzhou, South China'</i> <b>Dr Ken Parry</b> (Senior Researcher, Department of Ancient History, Macquarie University, Sydney, Australia) <i>'The Iconography of the Nestorian Tombstones in Quanzhou'</i> <b>Dr John Guy</b> (Senior Curator South and Southeast Asia, Victoria and Albert Museum, London, U.K.) <i>'The Hindu Remains in Quanzhou: A Tamil Legacy in South China'</i>  In conjunction with the exhibition <i>Christian Angels on the South China Coast</i> .

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## CIAA Newsletter Issue #18 CIAA Note from the CIAA Committee

Dear Readers,

We are delighted to note that Roderick Whitfield, Professor Emeritus in Chinese Art and Archaeology, University of London, was elected a Fellow of the Palace Museum in Beijing. This is a singular honour as he is one of only three scholars from outside China to have this distinction. We also congratulate Dr. John Curtis, Keeper of the Dept. of the Ancient Near East, the British Museum, London, on his election as an Ordinary Fellow and Professor Nina Garslan, Avedissian Professor Emerita of Armenian History and Civilization, Columbia University, New York, on her election as a Corresponding Fellow of The British Academy.

We would also like to welcome Khau Ming Rubin and Kimberley Te Winkle on to the CIAA Committee. Khau Ming is writing a doctoral dissertation on Xinjiang sculpture while Kimberley is studying for a Master's with a special interest in Chinese Central Asia.

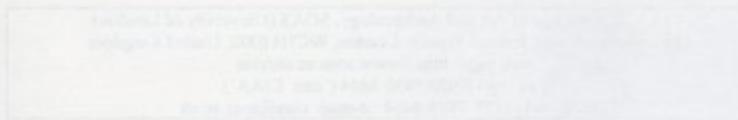
We have only had only one lecture this academic year so far. Dr Ken Lymer from the Department of Archaeology, University of Southampton, U.K. spoke about his recently completed doctoral dissertation and discussed petroglyphs from Kazakhstan. In his long and thorough investigation of a wide range of petroglyphs datable mostly to the early 1st millennium BCE, whether hidden on the high cliffs or highly visible across the sloping hill sides of this vast country, he stressed the significance of landscape analysis in the interpretation of such an obscure yet awe-inspiring artistic manifestation. Unfortunately, our lecture in conjunction with *Asian Art in London* in November had to be cancelled as our speaker, Sun Shuyun could not return from filming abroad in time.

The CIAA is delighted to announce the opening of our website. Please see our advert in the News section of this newsletter and visit us at <http://www.soas.ac.uk/ciaa>

We would like to advise our readers and subscribers that we are implementing changes to our subscription renewal system. From now on, all subscriptions are to be for the calendar year from January to January to simplify administration. Thus, we would be grateful if everyone would pay at the beginning of 2004. Renewal notices or invoices are enclosed with this issue of the newsletter.

We wish all our readers a Happy New Year and look forward to hearing from all of you in 2004.

The CIAA Committee





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